

INSIDE: BECKY LEBEAU: THE QUEEN OF THE SOFT BODIES EMPIRE

Feminales

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DOUBLE ISSUE!**

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LISA WILCOX
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LISA ZANE
FELISSA ROSE
BRINKE STEVENS**

...and many, many more!!!

ATTRACTIONS F A T A L E

By DAN SCAPPEROTT

Writer/director Ruffa Kieselky called to say that his James Bond parody, **YOU ONLY LIVE UNTIL YOU DIE**, is going to be released by New Concord on DVD. In order to get the widest possible distribution, the film will be released in both R and unrated versions. Both versions will have supplemental material conducive with their ratings. Robert Downey (THE FRIGHTENING) plays secret agent Rod Steele on the trail of a strange device which sends people into the throes of passion. The cast includes each former boss as Sara Thompson, Gabriella Hall, De'Ann Power, Kim Reed, Jackie Lovell, and Michelle Steier.

"Since the [movie] is a send-up of the James Bond [series], I thought it would be a lot of fun to make the DVD be a parody of the James Bond [TV]s," said Kieselky, who created a new modus vivendi on the making of the franchise which never really existed. "We did new interviews with ten of the original people who worked on the film including Gabriella Hall, De'Ann Power, and Sherie Vale who plays 'Helga,' the telephone operator. I have all the auditions and rehearsals from the movie [which will be worked into this modus vivendi] called 'The Feel of Steele,' which will accompany **YOU ONLY LIVE UNTIL YOU DIE**. We're structuring it like the MGM DVDs, so I think fans will get a kick out of it." Fortunately, Kieselky's father owns a post-production house where he can get a professional look without breaking the budget.

Best known as a composer and director of photography, Chuck Carmo has turned to directing and is currently paying the finishing touches on his sci-fi spoof **BAUERBERILLA**. Shavon O'Grines plays Queen Sarinika who's gone on an intergalactic rampage. It starts the hottest TV show in the universe: the intergalactic "Plunder That Planet." Each week the Queen, along with her right hand woman, played by Willie Dover, wins her spaceship at another world and proceeds to suckle all the sexual voltage out of the master race of each planet and store it in the sexual battery in her spaceship. This week it's Earth's turn.

Sarinika must find the means or the one person on each planet who can act as a conduit for the sexual voltage, so she can squeeze all the luscious energy out of the planet. As she hovers above the Earth, she focuses on the members of a girl rock band called "Top Heavy." Julie K. Smith plays the leader of the band, which includes Regene Russell, Sasha Penzato, and Lindo Capri.

"It's a little wild," said an enthusiastic Carmo. "This movie is so visual, psychedelic, and colorful, while at the same time [it's] sexy and filled



NEW CONCORD RELEASES THE RUFFA KIESELKY FILM **YOU ONLY LIVE UNTIL YOU DIE**. STARRING ROBERT DOWNEY JR. AND GABRIELLA HALL. THE FILM IS A PARODY OF THE JAMES BOND FILMS. THE DVD WILL BE RELEASED IN BOTH R AND UNRATED VERSIONS. THE DVD WILL BE RELEASED IN BOTH R AND UNRATED VERSIONS. THE DVD WILL BE RELEASED IN BOTH R AND UNRATED VERSIONS.

with music [it's like ROCKY HORROR PICTURE SHOW and FLESH Gordon meets THE PRESIDENT], and a few other wacky things from our past."

In post-production, the director is focusing on the many visuals he plans for the film. "I'm spending several months on the special effects," he said. "It has more effects than the original STAR WARS movie. We've got starships and girls blowing up mountains with their boobs, all kinds of stuff. There is a sequence where the girls are slaving in the desert and the queen makes them think they've found food, but what they've actually found are magic mushrooms. They eat these mushrooms that are very colorful, very Alice in Wonderland, and go on this psychedelic trip."

What Carmo believes will be one of the funniest moments is when they cut to people all over the universe who are watching the TV show. We see the aliens' different points of view as they watch a show about Earth girls being harassed by a space queen. "It gets very ridiculous and funny," he said. "It's not your normal tear, but it's a big son of a nut. I had to do something very out there."

Director Jim Wynne has his own version of the SURVIVOR TV series called SURVIVE THIS. Contestants don't get voted off this island,

their votes are a little more permanent. Ten contestants are out to snag a \$10 million prize, if they live. Someone has other plans. The first member to show up died as Jim, played by the director himself. Of course this team is loaded with gorgeous women including Carl Hays, Mary Ann Schmidt, Sherie Smith, the infamous Samantha Phillips, Melissa Grassele, and the voluptuous Glori-Anne Gilbert. Melissa Grassele plays an agency executive.

Gilbert (www.pleasant.com) had just finished a series of modeling sessions and wrapped the fifth installment of her own video series, **GLORI-ANNE MAKE THE MAID**, when she was tapped for the role, thanks to her friend Louisa McConee, who suggested her to Wynne. "I love murder mysteries," Gilbert said. "Making this movie was fun. The director didn't want anybody to know who the killer would be, so it was like playing a real life game of Clue. Of course everyone wanted to be the killer because that would be a fun role to get. The director told everybody that they were not the killer to act how it played out."

The actress was pleasantly surprised when she found Sam Phillips on the set. "It was fun working with [her]," she beamed. "I was a little worried, because sometimes when you work with other actresses you don't know, you don't get along, but all five of us girls got along great."

Wynne recently picked up cast and crew and headed for mountains for the third installment of his **BARE WENCH PROJECT** films, **THE HYMNIS OF MYSTERY MOUNTAIN**. Picking up where the last film left off, a new search is on, this time for a flying saucer which abducted the team from the second film. Shavon O'Grines, Julie K. Smith, Jim Thompson, Julie Day, and Seana Ryan put on their hiking boots and set out on their quest. No sooner do they enter the trees than they find themselves reaching through snow.

"It was the first day and we immediately start shooting," said Shavon O'Grines. "We walk up the mountain and all of a sudden there's all this snow and it's not what I was the middle of summer. That's the last thing I expected to see. We're all in [our] skivvies and walking around in our boots. [It's] some places we were sinking up to our knees in the snow."

One day they were in the snow and the next awakening in the freezing heat of the desert. Fortunately, Wynne had an idea for coping with the heat. "We drove way out in the desert [to director of photography] Chuck Carmo's Winnebago," said O'Grines. "We loaded this gorgeous stream bed with cabs surrounding it and went down and filmed this amazing Heistley's chocolate scene

Jen just kept handing us an endless supply of bottles of chocolate syrup that we smeared all over ourselves. During the scene, anyone's a girl's gotta run out you'd see a bottle flying through the air. Just doing that scene, I knew it was going to be hilarious when it was done."

You can visit O'Brien and lots of her friends on her website www.womenoftheweb.com.

■ Perhaps the best East Coast gathering to meet celebrities is producer Kevin Glenne's *Chiller Theatre Convention* which will be held on April 18th-21st at the Meadowlands Sheraton Hotel in Rutherford, NJ. At press time, scheduled guests include Horror Film legends Ingrid Pitt, STAIR TRICK's Denise Gosley, Jodie McCullough who played "Pollux" on the BLACK SCORPION series, Cindy Williams (LAWRENCE & SHIRLEY), Lynn Marie Stewart, who played Miss Young on both the TV's FEE WEE'S PLAYHOUSE as well as FEE WEE'S BIG ADVENTURE and BIG TOP FEE WEE, and Michelle Johnson (WAGWORK). For more information call 201-457-1221 or visit their website at www.chillertvcon.com.

■ CHICAGO, the long running Broadway play which is also having a successful run in London, is coming to movie screens. Production on the musical began in December. Headlining the new film is Catherine Zeta-Jones (TRAFFIC) and Renee Zellweger (MURDER BETTY).

■ They apparently can't leave these old TV shows alone. The latest to get the big screen treatment is ESPY, the adventure-spy series that ran for three years and starred Del Conroy and Robert Culp. Eddie Murphy and Owen Wilson step into the secret agent shoes. Model-turned-actress Pamela Anderson (X-MEN) is along for the ride. Actress-turned-director Betty Thomas (THE BRADY BUNCH) wrote the new film.

■ VOYEUR BEACH is a tale of murder in a secluded beach house where a bevy of beauties have taken up residence. Part-

house's Poi of the Minkies, Jodie Ganss, appears as "Dawn," a young woman who is murdered in the Minkie episode. Ganss also appeared in THE BARE WENCH PROJECT & SCARED TOPLESS and Penelope's supernatural tale HARLOTS FROM HELL. Also in the cast are Playmate of the Year Julie Csicsi, Nikki Fairchild, Renee Rea and Melissa Barnes.

■ Labeling yourself a Scream Queen is nothing new for many actresses trying to receive some true publicity in the film industry, but to do so nineteen years after you starred in a cult classic is definitely a new one. And, although she hasn't gone out of her way to become the next Jamie Lee Curtis, SLEEP-AWAY CAMP (1983) star Folsara Ross seems to be taking this label with pride. In less than a year since she relented her connection to the film industry at Folsara's SLEEP-AWAY reunion, the former child ac-



New movie director David Mamet has taken what work on the film and wants to do CHICAGO, based on the 1926 Broadway musical play.



Folsara Ross is all grown up and prepping a RETURN TO SLEEP-AWAY CAMP this summer.

Look for more on Folsara Ross's return to the genre, plus thoughts on her initial career camp, in our 10th Anniversary issue!

■ Columbia TriStar Home Entertainment is setting up a couple of dual releases with their DVD release of two features from exploitation master William Castle. Joan Crawford stars as a woman who likes to take liberties with an ax in the 1964 film STRAIGHT-JACKET, written by Robert Bloch (PSYCHO). The DVD features wardrobe and makeup tests for Crawford. Castle gives us another wicked-out killer in his 1961 PSYCHO-inspired dual killer film THE TEN STARS JOHN CROMBIE, Patricia Griffin, and Jean Adams.

■ Another TV icon is taking the stars. Director Ang Lee is shooting THE HULK for Universal, starring Eric Bana as "Brock Rumelt." When emotions flare, Banner turns into the mighty green-skinned Hulk. The film, set in Berkeley, CA, has Banner being chased by the military while trying to combat a trio of mutants created by the accident which brought The Hulk into being. The script also gives the doctor a love interest, Betty Ross, in the form of beautiful Jennifer Connelly (A BEAUTIFUL MIND), the daughter of General Ross (Sam Elliott), the military commander of a research center.

■ DARK ANGEL's Jessica Alba stars along side Chow Yun-Fat and Seann William Scott in MONK's film adaptation of BULLET-PROOF MONK, based on the cult comic. The Monk is trying to protect an ancient scroll said to possess the key to limitless power. Model-turned-actress with the unique name, Jamie King (who was named after the "Jamie Sumners" character from



Daytime talk show diva Christina Phillips also stars in SURVIVETHIS. Any chance she'll return to the horror genre in the upcoming PHANTASM V?

these rats killed an impressive list of new horror films to add to her resume. She completed HORROR late last year, for writer-director Dante Tomasiello (DESECRATION). She next moved on to the slashing terrors of UNDER SURVEILLANCE, playing "Hedie Rapoport," one of many apartment residents being slaughtered by a killer. The film, which also features SLEEP-AWAY alum Denise Gould, was written and directed by Dave Campbell.

Her slate will remain full throughout the next few months as she prepares for a RETURN TO SLEEP-AWAY CAMP as a producer, then the Jason Mewbs and Rick TRITE THIS WAY, then rejects Torenzelli for an APPATITION. In the latter and somewhat darker, Ross portrays a guard-ridden housewife whose husband and son drown in an accident.



Scandal Jennifer Connelly (in **DARK CITY**) will next face down **THE HULK** for Universal.

It's **THE BIOND WOMAN**, now a leading role as "Bad Girl" described as a sexy Russian mob princess.

●**XENA** may have fallen off syndicated line ups, but she's making a return on DVD when Arden releases the series' final two-hour episode "A Friend in Need." A ghost leads Xena (Lucy Lawless) and Gabrielle (Renee O'Connor) to Japan. During an epic battle with the army of Yodahei, the Lord of the Dead, Xena is killed. As a spirit, Xena is the only one who can kill Yodahei, but can Gabrielle rescue her friend? The DVD will feature the director's cut which includes footage not seen on the network broadcast.

●A new book by journalist and film historian Tim Weaver, *Screen Fictions Confidential*, will be published by MacFarland Press. Weaver has conducted interviews with twenty-five people involved with the science-fiction-horror genre. Included are talks with Eve Brent, who was "Jane" to Gordon Scott's **TARZAN'S FIGHT FOR LIFE** (1955), Kathleen Hughes (IT CAME FROM OUTER SPACE and GULF OF THE COZUMEL), Elaine DuPont (GHOST OF DRAGSTRIP HOLLOW and BEACH GIRLS AND THE MONSTER), and Darlene Tompkins (BEYOND THE TIME BARRIER).

"One thing I do as I try to decide who to interview in the coming days and weeks is to replay their genre movie in my mind and put myself in their shoes," said Weaver, perhaps the most prolific interviewer in the genre. "If an actress only had dialogue scenes with other actors and actresses in a horror or sci-fi movie, then very likely she's not going to tell any good stories. In fact, I've learned, there's a chance she's not going to even remember doing the movie. I look for actresses whose movies were made under unusual circumstances like Darlene Tompkins, who went to Texas and made **BEYOND THE TIME BARRIER** at an old abandoned background. Or their role was in some way challenging or oddball, like Eve Brent playing Jane in the **TARZAN** films."

Sometimes Weaver gets more than he bargained for. I got some nice "oddie dividend" out of some of the women I interviewed this time around. I went after Elaine DuPont because of **GHOST OF DRAGSTRIP HOLLOW** and **BEACH GIRLS AND THE MONSTER**, three, after she agreed to the interview, I found out that she was once the decade's younger wife of serial and monster movie star Ray "Crash" Corrigan. So I got a number of anecdotes about Corrigan out of her as well. Suzanne Kerner, the leading lady of **THE DEVIL BAT**, happened to mention as we were talking that, back in her acting heyday, the

30s and '40s, her best friend was screenwriter Garret Fort, who wrote **DRACULA** and **FRANKENSTEIN**, so I was able to get a little bit of background information about what he was like."

Their stories represent a wide divergence of circumstances and personalities. "Some of these women are so different from each other," said the author. "Many of them dropped out of acting once they reached a certain age, but others went full steam ahead into character roles. In fact, Eve Brent loves character roles. She says she loves it more every year the older she gets. Some dropped out once they started having babies, but Kathleen Hughes got her baby a part on **PEYTON PLACE**, then said that she's a means to get parts on the show herself. (The baby was on more, though.) Actresses act because they love



XENA fans can get their fix of Lucy Lawless in the series' final episode, now on video and DVD.

it. They give show business everything it demands of them, but later, when it's show business' turn to "give back," it usually doesn't. Once most actresses pass a certain age, it's just over, no matter how good they were. And the genre did eventually pass by most of the actresses in this book. But every one of 'em is what I'd call a real survivor, and they've all got some great "war stories."

●**Who Killed Laura Palmer?** That was the burning question in 1990 when **TWIN PEAKS**, the quirky drama from David Lynch and Mark Frost, hit TV screens across the country. Kyle MacLachlan starred as FBI Agent Dale Cooper, who was paired to the local cop's "damn fine cup of coffee." Cooper was sent to the small Pacific Northwest town to investigate the murder of the Homecoming Queen. Among the great cast was Josee Chen, as "Joese Packard," owner of the local sawmill, **CARRIE** star Piper Laurie, Sheryl Lee (WAMPYRES) who played the victim, Sherilyn Fenn (THREE OF HEARTS) as the beautiful Audrey Horne, and Lisa Flynn Boyle (THE PRAC-

TICE). Arden has edited the show's first season in a four-disc DVD collection. Besides seven newly mastered episodes, the set includes some director's episode analysis, interviews with Mark Frost, directors and writers, plus a guide to the "Unseen **TWIN PEAKS**."

●Christmas snow will run red once again in the long overdue sequel **BLACK CHRISTMAS 2**. Original stars Olivia Hussey (**PSYCHO IV**) and John Saxon (**A NIGHTMARE ON ELM STREET**) return to try and save a new group of college coeds trying to escape the slaughter. Screen Jose Bradford (Hussey) is having disagreeing times with her daughter, who in rebellion gathers her friends and ventures into the seamy house where the nightmares begin in the groundbreaking 1974 effort. Among the new generation are Nia Long (**STIGMA**), Rhona Mims (**HOLLOW MAN**), Mandy Clarke (**RETURN OF THE LIVING DEAD III**), and Riley Smith (**BRING IT ON**). Bob Clark returns to direct from a script by Steve Allison (**CHRISTMAS HOUSE**), with a December 2002 release date. If you haven't caught it, check out the successful **BLACK CHRISTMAS** (aka **SILENT NIGHT EVIL NIGHT**) and compare notes to later efforts **HALLOWEEN** (1978) [which was originally a sequel to **BGT**] and **WHEN A STRANGER CALLS** (1979).

●Arden is releasing the horror film **SOUL SURVIVORS** as "The killer out," because it offers never-before-seen "PT" rated footage. A college freshman and her friends are out partying when they're involved in a terrible auto accident. Melissa Segermeister plays "Gastina," one of the survivors, who begins to have horrific hallucinations. Elio Dushku, who played "Felix" on **BUFFY THE VAMPIRE SLAYER** and appeared in **TRUE LIES** as Arnold Schwarzenegger and Jamie Lee Curtis's daughter, was cast as "Arnold." "There was meaning behind everything my character's doing, the way she dresses, the way she acts," said Dushku. "I really liked it. It psychologically messes with you and it's scary. We play this strange circle of friends who have been friendly for a long time. We are all going off to school and the day we head out on our adventure, everyone is pulling each other in different directions. Ever since the accident, [Arnold] just kind of loses it and goes deeper and deeper [within himself]. She is drawn to a strange club and stronger characters, and gets sucked into a very dark world. Arnold is hurting people emotionally and manipulating them in directions they don't neces-



Pretty newcomer Pamela Galt is a damsel-in-distress in the gothic sex comedy **THE GOOSH DAMNED MORTGAGE**.

ity want to be pulled. She's destructive to people emotionally and spiritually."

The DVD will include such special features as "Behind the Death Mask: The Making of SOUL SURVIVORS," animated storyboards, and the featurette "Losing Dangerously: The Art of Henry Danger."

● That unnecessary EXORCIST prequel (wasn't it already done in EXORCIST III?) finally looks to be going into production sometime this year, as director John Frankenheimer has finally started assembling a cast, which includes Billy Campbell and Liam Neeson. We won't know whether or not our favorite pos-toup jukebox, Linda Blair, will be included, but we have to ask: "Why not?" Come on guys... Can we at least get her a cameo?

● Director Joe Riddle has joined writer/producer Don DeLoach (NIGHTBEAST) and co-writer Pam Marske for the new horror-thriller HARVESTERS. The movie, which pits an angry outcast gang against a seemingly normal family who harbor a dark and deadly secret, echoes THE TEXAS CHAINSAW MASSACRE (1974) and MOTEL HELL (1980). Mike Clarke, whose Key East Entertainment is distributing the film, reports, "I've had the pleasure of getting to know Don over the last year, he's one of the truly nice guys in the business."

HARVESTERS was filmed in the Bahamas, MD and stars Donna Shermis, Patty Cepede, George Stower, Nicci Sargent, Leszek Chmielewski, and Steven Kang (no, not that one...). For more info check out www.harvesters.com.

● Tina Krause (WITCHHOUSE 3: DEMON FIRE) seems to be in a race to be labeled the busiest actress in the independent film scene. Her new feature, THE GOSH DARNED MORTGAGE, an homage to the cheesy damsel-in-distress flicks of the 1950's, was released earlier this year. Krause is featured as "Sma-tira," the cynical sister of a man (Stephen McKay) who wants to own the mind and body of the local seagull (previously newsmen Pamela Sutch).

Next up is the science fiction film ARIES KNIGHTS (formerly AJA), directed by David Hagler. Krause headlines alongside Stephanie Watson and Lise Marie Fiorenza. Roder offers of the synopsis: "The love to the extreme unspecified future. One of the female inmates of the Utopia Major prison complex, Arie Electra (Krause), is given the chance to participate in an experimental program to indoctrinate female recruits into the ultimate killing force called the Aries Knights." When the training station is destroyed and the Knights are annihilated, Arie has to hook up with her partner (Keith Dwyer) to use their life-size mecha-suits to destroy the Time Cannon created by the enemy Coloboids.

Watch for an interview with the cast and director in an upcoming issue.



The Krause leads Lisa Marie Fiorenza and Stephanie Watson in the new sci-fi action flick ARIES KNIGHTS.



A young Lisa Marie Fiorenza in a scene from Harvesters.



PSYCHO II star Olivia Hussey (w/ Anthony Perkins and Henry Thomas) is returning to her genre roots in the sequel to her gothic slasher SLICK CHRIST.



Is JUPPY... Tina Krause one of the SOUL SURVIVORS? Find out in the new "Killer Cut!"

● SLAP SHOT 2: BREAKING THE ICE. The long awaited sequel

to the hit 1997 sports comedy which was the object of ridicule for its extreme use of profanity, hits the March from Universal. Just in time to celebrate the 25th Anniversary Special Edition DVD release of the original, SLAP SHOT 2 finds Gary Busey, Stephen Baldwin, and Jessica Stern joining Dave Heston, Steve Carlson, and Jeff Carlson as they return to the ice hockey rink for more foul language and runny humor.

● Don Coscarelli will be back to direct the 10th, and supposedly final PHANTASM feature, currently titled PHANTASM FIVE. Based on Roger Avary's PHANTASM 1999 script, the story is set in 2012, when the Tall Man (Angus Scrimm) and his minions have rucked in but three strikes into a wasteland of death. Between California and New York is the desolated Plague Zone, where only the dead walk and their yellow blood has caused a

deadly disease. As the Tall Man's boundaries threaten to pass over into the remaining safe havens, a team of bio-tech troops are sent in to detonate a bomb in the red dimension. As expected, the hero's within the zone are more than expected. Enter series hero Reggie (Reggie Van Meter) who continues his search for Mike (A. Michael Rooker) and tries to save the day.

Till Thornbury is also slated to return as Mike's brother Jody, and in an exciting bit of casting news, Bruce Campbell, best known as "Ash" in the EVIL DEAD trilogy, is in talks to join their fight to the death. No female leads have been announced, but one hopes Coscarelli will consider bringing previous surviving females Samantha Phillips, Kathy Lester, Glenn-Lynne Henry, and

Holly Marshall back for one last battle.

● Jim Phillips and Jason Black will return to battle one another in JEEPERS CREEPERS NIGHT TWO, due out in theaters later this year from MGM. Victor Salva (PROUDER), with a return as writer/director. Phil Spector and scenic, but according to the subtitle it picks up immediately



by following the unexpected conclusion of the first film, which scored impressive numbers at the 2001 summer box office.

● Outlaws will be filling theaters again when Dimension unleashes SCARY MOVIE 3: EPISODE 1-L.DND OF THE BROOMS later this year. Though the box office for SCARY MOVIE 2 came in under expectations (if you consider \$70-million low), scores already felt it was a risk. Another follow-up, though judging from the title the plot may have less to do with the horror genre and more with the plot of science fiction and fantasy fets, and releases, of the past few years. At least we'll get to see adorable Anna Fenn again.

● In other unnecessary but expected follow-ups, AMERICAN PIE 3 is currently on the drawing board. Which cast members will return—for what's expected to conclude as a trilogy—have not been determined. Should prove interesting, as several cast members publicly addressed, during the promotional period of the script, the AMERICAN PIE 2 that they were not interested in furthering the sexual antics of their new college-age characters. Personally we're betting psychics will cast most



These rebellious school girls (Holly Thompson, Stacy Scourby, Sara Paul, Patricia Sato, and Tiki Lawrence) of **THE BURNING BLOOD** are part of a new wave of female filmmakers, who are taking control of their own destinies.

of their book.

● To further the unnecessary no-makes-and-sequels department watch for **OMEN V**, which may be retitled **OMEN**. To find out which to buy, see **OMEN**, **OMEN II** and **OMEN III: THE FINAL CONFLICT**, with Seth's screen of boarding school refusing to accept his no-dog, and one really looks up to convince him otherwise (Funny, both the title and plot seem to mimic the successful second chapter).

The words will be deadly (supposedly) again in **BLOODY MURDER 2: CLOSING CAMP**, a sequel to the completely dumbed-down original.

Someone decided it was necessary to tamper with the sci-fi gem **CUBE** (1997). Expect **CUBE II: HYPERCUBE** to go direct-to-video this Spring.

Finally, to continue Hollywood's necessary need to destroy everything pure and

perfect the first time around, expect a remake of **CARRIE** to hit the small screen as a TV movie this week this fall. Not only will the story be "updated," but the ending is reported to be open for the now telekinetic teenager to return in a plot of sexual... yuck.

● There's a spark upon over the new edition of Steven Spielberg's classic **E.T.** (1982). Apparently, the director, bemoaning the current trend of violence in our society, has removed all signs of guns and other dangerous weapons and... through the magic of CGI, replaced them with wello-lolious and other less threatening devices. While a



From left: (front) Henry Thomas, Drew Barrymore, and Macaulay Culkin in 1982. The cast 2002: (front) Henry Thomas, Steven Spielberg, Barrymore, (back) Henry Thomas, Drew Barrymore, and Macaulay Culkin.



"Not Not Another OMEN" is right. OMEN is Elizabeth Shue's friend.

weeks of an uncomfortable self-censorship, Spielberg and Universal have decided not to embellish the original version to the vaults, much like FOX did with the original **STAR WARS**. Instead, both the new version (hitting theaters this spring to celebrate the 20th Anniversary (yikes!)) and the original version will be available on the DVD release. Read more about the controversial stipulations in **May's CPO 34.2**.

● Julie King (**JULIA WEISS**) is delighted to announce her self-produced, written and directed feature **WOMEN** has been selected for premiering at the "Women in the Directors Chair" film festival. The Chicago-based festival, which began in 1980, is the largest and longest-running women's film and video festival in the nation.

According to their official website (www.wdc.org), the festival has brought an as-



Thomas and Michael, Henry Thomas, and Tiki Lawrence in **THE BURNING BLOOD**.

ounding array of films, videos, and other media by diverse women artists to audiences from throughout the Midwest. The goal of the festival is to create a space in which a plurality of visions, representing different women's cultural, political and personal priorities, results in exchange and interaction.

King's drama surely fits the criteria. The 14mm film short follows a character known only as "Woman," (Sissy Goldsmith-Kramke) who, in trying to gain the attention of her boyfriend (William Katt), realizes she is basically unnoticed in life by everyone she encounters.

WOMEN was produced with King's own funds and the aid of film students from the University of Wisconsin-Madison. King, who is also a Senior Lecturer of English at the University of Wisconsin, has also published a number of short stories and poems, and starred in the 1989 indie flick **6 DARK SOULS PART II**. Watch for an exclusive interview with the entrepreneur in an upcoming issue.

● **THE FRIGHTENING**, David DeCoteau's dead teenager flick, has been picked up as an exclusive (like his previous **FINAL STAB** and **THE BROTHERHOOD I & II**) by Blockbuster Video. The film, about a teenager who finds his new school makes a little



Picture this: It's time to consider a new shock offering... a remake of a **CARRIE** remake.



And, keeping the theme in **6 DARK SOULS PART II** (featured), King was also seen on the new version of video, producing, and directing her first film, **WOMEN**.

too obsessed with death and supernatural phenomena, stars Denke Stevens, Elizabeth Brulman, Charity Rattner and Tanya Dersapoy and hits shelves April 2, 2002.

Fans can also get a double dose of DeCoteau's BROTHERHOOD films, which are now available on a double disc DVD in widescreen with commentary by the B-movie mogul and BROTHERHOOD star Bradley Stryker. In a bit of industry news, THE BROTHERHOOD II: YOUNG WOMEN LOOKS, which starred hotties Jennifer Capri, Stacy Scerway, and Holly Berrington, was the number one selling direct-to-video title in the nation this past September! Keep updated on his company's production slate (including THE BROTHERHOOD III and VOODOO ACADEMY II) at www.sageheart.com.

● Did you know Marisa Brady thinks she's Jesus Christ? Screed is a drag queen? THE WONDER YEARS moon is an alcoholic? Find out their true stories in the new indie comedy JANE WHITE IS SICK & TWISTED, written and directed by David Michael Latt and starring Kim Little (DIAGNOSIS MURDER) and Will Wheaton (STAND BY ME). The critically lauded flick also casts a plethora of cult television stars like Maureen McCormick (THE BRADY BUNCH), Alley Mills and Denise McKeffer (THE WONDER YEARS), Dustin Diamond (SAVED BY THE BELL), David L. Lander (JAWIERNE & SHIRLEY), Richard Klein (THREE'S COMPANY), Michelle Phillips and Ted Shackelford (KNOTS LANDING), Colin Macdonald and Brad Sherwood (WE'RS LINE IS IT ANYWAY?), Andy Lazar and Eric Lutes (CAROLINE IN THE CITY), plus Phil LaMarr and Debra Wilson of MADTV.

The movie was produced over twelve days by husband-wife Latt and Little as a labor of love with credit cards and second mortgages. Its theatrical run began in January 2002. There are over 100 TV references throughout the film, whose stars worked for featured nations (a lot of the profits). An earlier charity screening benefiting the American Cancer Society managed to raise over \$10,000. For more information check out www.janewhiteonline.com.

● Following coverage of his two decade career in FF 55.1, director/writer/producer J.R. Bookbinder made a series of shocking, but happy, announcements. Bookbinder and his Tenpe production company have parted ways after many years with producer Charles Sarno's Full Moon Pictures in order to concentrate on his own productions including the long-in-the-works sequel DEAD FUTURE, THE DEAD NEXT DOOR, The King of Quynelle, Filmmaking inside the parting was on good terms, and has passed the torch onto his protégé Danny Driven (HELL ASYLUM), who has just inked a deal with Full Moon and has own newly created genre company, Dark Wave Pictures.

In other Tenpe news, a new distribution deal has been made with RetroMedia/Venue to re-release the cult collections SKINNED ALIVE (1986) and OZONE (1994) on his shelves, which will also debut in Germany this Spring. Bookbinder reports: "SKINNED ALIVE will [be translated] from the 16mm negative and given a 5.1 mix dubbed in the German language! There will also be loads of extras, including interviews with director/writer Jon Kilough, producer Bookbinder, and actors Scott Spiegel (EVIL DEAD II), Susan Rofhecker, Barbara Kutz-Narock, Mike Rende, and others.

The special edition of OZONE elicits more excitement from Bookbinder. The \$3,500 budget feature is being completely restored from its S-VHS-C origins and the computer FX are being retaped from the ground up. The sound mix is being rebuilt and remixed in 5.1 surround sound as well. The DVD will also feature loads of extras. Go to www.tenpepictures.com for more info.

● One of the most stunning women to donke along in recent months is model and actress Mia Zottoli, who's been turning heads throughout Hollywood. The Massachusetts born beauty, who mimics Karyn McIncholl's performance as a sexually active tomboy in LITTLE DARLINGS (1990) as one of her biggest inspirations, recently completed a photo shoot with uber-teme Joe Strain for the upcoming glamour book Love Goddesses of the World. "Shooting with Joe was one of my best experiences," Zottoli exclaims. "She is like a mentor to me. Her business savvy, beauty, generosity, and kindness are unparalleled."

Zottoli, who will represent Italy and Brazil in Strain's book, sat soon be seen with Strain in Playboy's SEX COURT: THE MOVIE. "The cast and crew were wonderful. We had a blast," she reports. "I'm currently working on a bikini website, www.cyberbabe.com, where I can market myself more fully. The site is gorgeous and reminiscent of Sports Illustrated bikini shoots. Here is to more work, even though it feels like play!"



Super HOT actress/model Mia Zottoli has posed for photographer Joe Strain's new glamour book Love Goddesses of the World.

**A blood-hungry clown is coming to town—
this crazed killer in makeup is no Bozo!**



KILL JOY 2

By Jason Paul Collum



A thick fog settles on the damp floor of the darkened woods...



Five delinquent youths and their guardians walk silently through the brush. They've lost their way to their destination: an old house to be "fixed up" as a rehabilitation center by them, as part of their release program. Unfortunately, finding their way out of the forest is the least of the worries for these kids who feel safer roaming the gritty city streets... and they should, because they are about to come face to face with an urban legend: **KILLJOY**.

When it was released to the video market in 2000, **KILLJOY**, a tale of revenge by a boy whose difficult life in the streets results in him conjuring a murderous spell onto those who've wronged him (think **PUMPKINHEAD** in the hood), became an instant success. Aided by the lack of horror films with a majority of black cast members, the urban horror tale became one of Full Moon's biggest hits in recent years. Therefore, the arrival of its sequel should surprise no one.

Written by Douglas Snuffer (**WITCHHOUSE #1: BLOOD COVEN**) and first-time director Tamm Sutton, **KILLJOY 2: DELIVERANCE FROM EVIL** makes a strong point of setting up its characters and mood long before the blood-hungry clown makes his initial appearance. Many of the cast members concurred it aided in giving the feature a real story to tell, allowing audiences an opportunity to care about each character's outcome.

"I was a huge fan of the story," smiles newcomer Olimpo Femen-

A black and white photograph of actress Olimpia Fernandez. She has dark, curly hair and is looking directly at the camera with a slight smile. She is wearing a dark, sleeveless top with thin straps. The background is out of focus, showing some architectural elements.

Pretty Olimpia Fernandez plays fun-loving "Charlotte Davis." Noted Olimpia, "There was a lot of myself in Charlotte."



"I know a lot of strong black women.... so I love letting the world see how strong we are as women." —Olimpia Fernandez

dez, who plays naive rich girl "Charlotte," the most sympathetic of the kids. "It made sense. Sometimes you have horror movies which don't make much sense or just stop around. However, *KILLJOY 2* was cool. It takes its time [to explain what's happening]."

"I liked the script," agrees Rhonda Claiborn, who plays mysterious voodoo priestess "Kadja." "It was very tight and moved right along. It had to, as we were on a very brief schedule. I love working that way; it gets your chops up and makes you feel you can do anything."

Nicole Pulliam (*THE KINGSTON HIGH*), who walks onto the screen with welcome attitude and stands out as the most angst-ridden of the bunch, was also pleased with the story. "What draws me to a script is the reality to the dialogue," she offers. "I would have suggested some [small] changes with the script, but time was limited. We had to work with what [was available] and make it sound as believable as possible."



That's where good acting (and direction) are really important."

Though Sutton was pulling the reins behind camera for the first time (she had previously produced films like *WITCHHOUSE 31*, *DEMON FIRE* and did a variety of jobs on non-horror films like *DETROIT ROCK CITY*), the actors felt they had a person in whom they could place their trust. Pulliam, also seen recently in the Alec Baldwin/Rebecca DeMornay thriller *THICK AS THIEVES*, says of her director: "Tammi was great. She was so patient with the actors and always made sure we were happy."

Fernandez (next to be seen in *HELL ASYLUM*) agrees. "Tammi was amazing. She really cared about her project. She loved her story, cast and crew. She was always aware of what was going on around her and stood firm on her vision of the film. I felt very comfortable with the direction she gave me and the other



“It was so scary driving to the set every night. The set was so real, I freaked out the whole time!” —Nicole Pulliam

actors.”

Sutton, a petite and “innocent” looking blonde with a fetch for rocker-types, indeed took hold of the eight-night, mostly male dominated shoot in L.A.’s Antelope Valley. “It’s amazing how fast things can go,” she divulges. “We shot approximately 12 pages daily. It’s hardcore. I love it, but it’s not the ideal situation. We’re proff, however, it can be done.”

Coming into what is already an established story would seem a plus for some writers/directors, as all they have to do is repeat the same story in a new setting. Others, however, could feel a bit restrained, especially if they hold a need to create something entirely their own. Sutton and Snoutler’s script dabbles in a little of both. While not a true sequel, as none of the original film’s characters return (except, of course, the title monster), the story does acknowledge the events of the original. Otherwise, the writing team preferred to expand upon the previous chapter. One of the most deliberate alterations was the killer clown’s appearance.

“Kiljoy’s new look was the first aspect to be addressed,” Sutton informs. “I wanted serious changes. I knew I would have to keep recognizable features in order to maintain the character’s distinctiveness. I worked hard with actor Trent Hoaga (TERROR FRIMER), who filled Kiljoy’s new shoes, to freshly revamp the character. It was great to have support from [executive producer] J.R. Bookwalter (THE DEAD NEXT DOOR). When presented with the changes he trusted me to let me make the bold and creative overhaul I pitched him.

“Kiljoy’s new makeup was re-created by my longtime friend

Robert Hall of Almost Human Effects,” Sutton adds. “Robert’s shop took time off their busy schedule on shows like *BUFFY*, *THE VAMPIRE SLAYER* and *ANGEL*, among others, to help us out. Then makeup master Mark Boutista single handedly did all the makeup magic for Kiljoy, the glamour for the girls and all the gore on set for the entire movie.

“Trent and I worked out the costume and wardrobe issues together,” Sutton continues. “I wanted Kiljoy to be flashier and more fun. After all, he’s a clown.” Their mission succeeded. Just thank the POLTERGEIST clown on steroids.

Another motive in bringing a more solid picture to the fold was making each character more distinctive. In addition to sensitive Charlotte Davis (Fernandez), dark Kadia (Claibout) and mysteriously bitter Cecile Washington (Pulliam) are Denise Martinez (Debbie Rochon), the ball-busting correctional officer with a secret motherly instinct; Kadia Bossou (Rhonda Clairebault), a seemingly old spirited voodoo priestess in a beautiful young woman’s body; Lt. Hams Redding (Logan Alexander), who seems hard as nails, but who only wants to turn these kids lives around; and Nic (Charles Austin), the city kid who’s far from innocent, but as we see in the opening scene, was framed by a dirty cop (Wayland Jeremy Boyd). There’s also Eddie Jasper (Jermaine Cheesebrough), a Malcolm X wanna-be and loopy Ray-Ray (Choice Skinner) to round out the cast.

Claudia Fernandez loved an opportunity to play a character who didn’t fit into the usual mold of a gang girl. “Charlotte is a sweetheart,” she states. “She’s very smart, observant, family oriented and fun-loving. She doesn’t trust very quickly, but once



Hattie Nicole Pullum feels young women will identify with her character, 'Cecile.'

"She's a hard-ass because she's been through a lot at such an early age. She doesn't know how else to express herself."



Makeup master Mark Bautista applies his special magic to voodoo priestess "Kadija" (Rhonda Clements) as her throat is slit. Kadija the clown (Trent Haaga, below) gets his special makeup (a must for any murdering clown) applied with care. Opposite: O'neisha Fernandez

she does she completely opens up to you. A lot of girls will be able to relate to her. There was a lot of myself in Charlotte—being quiet and loving, running from anything which causes a threat, whether emotional or physical.

"Sometimes it takes a tough situation to bring out the strength in you," she furthers. "There are a lot of girls who keep a wall up or don't speak up for themselves. They take a lot of crap. Then it's that last straw which sets them off. It takes a crisis to force you to embrace that strength, and do whatever you can to come out a winner."

Nicole Pulliam also feels her alter-ego will be identifiable to young women. "I think a lot of young girls will really like Cecile," she says. "She is sort of a hard-ass, but only because she's been through a lot of such an early age. She doesn't know how else to express her feelings."

"Kadija is very cool, intellectual and sinister," decides Rhonda Clements, who also appeared in THE HORRIBLE DOCTOR BONES and recently guest starred on the T.V. series THE GUARDIAN. "She's sort of like Martha Adams. I think the audience will connect with her because she's got a lot of spunk."

The actresses all felt it was important to play the roles of black women as strong and decidedly unique individuals. "I didn't feel any pretense," con-



firms Fernandez, who can't recall a time in her life when she wasn't performing. "I take it on as a very pleasurable challenge. I know a lot of strong, black women, my mother being the first, so I love letting the world see how strong we are as women."

Tammi Sutton confesses to not taking "... a decidedly feminine approach to the story, but my appreci-





Lily (Tammi Sutton) warns trespassers not to get too close.

“All the ladies brought a special dynamic into bringing their characters to life. It was a wonderful experience....” —Tammi Sutton

ation for strong women has a lot to do with my reasons for casting this movie the way I did. I admittedly wrote a lead part for Debbie Rochon shortly after meeting and working with her [on *WITCHHOUSE 3*], hoping she would be interested. As a writer you approach so many different elements and characters. I think it's impossible to say where dynamics are coming from. Sometimes you have to be a woman, man, pet, living room or color of the sky all on one page.”

Sutton, for one, was elated with all of her leading ladies. “They were all very different,” she gleams. “Debbie Rochon nailed the role. Her strength and beauty shined through in her leadership role from her entrance to her exit.”

“Nicole Pulliam was a beautiful compliment up against the other ladies.” Sutton adds. “Her character was withdrawn and uninterested in the group, but personally, she held a strong place in this line up. She played ‘Cecile’ perfect.”

“Rhonda Cloutburt” was a last-minute addition who rounded-out the female cast, which brought life to “Kodja.” Sutton offers. “Rhonda originally read for ‘Charlotte,’ but after meeting her I decided she would better fit in the project as our voodoo priestess. All the ladies brought a special dynamic into bringing their characters to life. It was a wonderful experience to watch all the pieces fall into place.”

“Olimpia Fernandez, who I met while casting the movie, was perfect,” Sutton assures. “Her strength definitely shined for me in her warm approach to the character. People really want to see her [survive]. Olimpia personally embraced this project by giving me something special when she produced and performed the *KILLJOY 2* theme song.”

Yes, it is indeed Fernandez’s harmonious voice wafting sporadically over several of the film’s scenes right through to the closing credits. In fact, when she surprised her director with a cut of the new track on the set of the new Sutton-produced, Danny Draven gore-fest *HELL ASYLUM*, Sutton broke into tears. “I am a singer and a songwriter, so when Tammi [suggested] I do the theme song for *KILLJOY 2*, I was immediately excited,” Fernandez beams. “Since it was the theme song, I knew I had to write about the story. So I sat down with my notebook and pencil and it flowed out. Being a part of the cast and knowing the story so well [really] helped.”

“I love music with my whole heart, but,” she says, “acting is my first love.” Does the love being fertilized by a clown with a nasty bite in the midnight woods? “I was a little frightened on set by *Killjoy*,” she giggles. “When we had our face-off, looking into his eyes was very scary. I loved every minute of being scared. I was able to use it to my advantage.”

“The place we filmed was really creepy,” Nicole Pulliam funnels. “It was straight out of a horror film. It was so scary driving to the set every night. I had to drive about a mile up a pitch black dirt road in the middle of nowhere. It was so fun to be scared. The set was so real I was hooked out the whole time.”

So was Cloutburt, who says, “The house we shot in was very creepy, so I was truly spooked. I am the world’s biggest chicken. The hair on the back of my neck crawls at the sight of a horror film, I practiced meditation and chanting the whole time we were doing the film. It put me in a zone so I could walk through my fear. But now I want to do more. It’s fun!”

Fernandez, a fan of the genre, says, “Now that I’ve been do-

ing horror films, and seeing what actually goes on behind the camera. I really LOVE them. I love what I'm doing, enjoying every blessing. So no qualms at all. Just call me a 'Scream Queen.' I'll fully accept the title."

One horror Pulliam faced was the cast and crew getting the wrong impression of her at first meeting. "At first they all seemed to think I was like my character in real life," she notes. "My character is pretty bitchy and removes herself from the rest of the group. In real life, I'm a little shy when I first meet people, so they got the wrong impression. They think I'm being snobby. It's always been that way. But I got along really well with the cast towards the end of filming."

Fernandez found her own experience to be delightful. "I enjoyed working with everyone," she winks. "Everyone pretty much captured their characters to their fullest. We all got along great, and that made going to the set enjoyable. I loved everyone on crew. Those were my boys!"

"The cast and crew were great." Clearabout decides. "During the shoot I was really scared. At the end of the shoot we had to do my death scene. I couldn't look at my throat after it was 'slashed.' It was so realistic. I remember sitting in a rocking chair ramrod straight and avoiding any mirrors until it was all over. Even when they took it off me I couldn't look at myself. I guess I didn't want that image of myself to be inscribed on my brain. Everybody was very supportive reminding me to just relax. It was a good group of people."

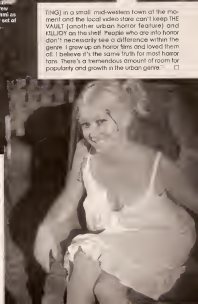
Tour: Nicole Pulliam, Tavel and crew (seated) and Tavel as Lily on the scary set of KILLJOY 2.

TING) in a small, mid-western town at the moment and the local video store can't keep THE VAULT (another urban horror feature) and KILLJOY on the shelf! People who are into horror don't necessarily see a difference within the genre. I grew up on horror films and loved them all. I believe it's the same truth for most horror fans. There's a tremendous amount of room for popularity and growth in the urban genre." □

Meanwhile, Suttton's feelings appear to land somewhere in between. "There were no major catastrophes on set," she confirms. "It's extremely difficult to throw people together for such an intense experience and expect everyone to get along well all the time."

Good and bad times aside, what ultimately matters is the fit-out of the feature and whether or not it will appeal to its audience. Olympia Fernandez, who regards Dianna Carroll Lynda Carter and the movie GREASE (1978) as nurturing her hunger for acting, feels KILLJOY 2 "will appeal to audiences because the storyline is really cool...it's entertainment! We take you away into our world for a while...make you forget your worries and concerns in life. That's why I do this...to help people escape."

Tamara Suttton certainly feels she has secured herself a place in cult film history. "I think KILLJOY 2 will play well to all demographic horror audiences," she ruminates. "Urban films are not just for urban teens. I'm shooting for a producer on DEAD & ROT-



tammi sutton



running the gamut from rock groupie to film director, this ballsy blonde tackles black cinema and prejudice

"I like men who are independently strong and have their own careers. I am often attracted to men in the business because of our common passions for the craft, but I don't give special treatment to anyone—no matter who they are—if they lack social skills. Nobody has the job which has earned them the right to be a pick."

Such are the words of Tammi Sutton, a head-strong, take-no-crap sweetheart who in the past year has become one of the B-movie industry's busiest ladies. Taking on work in all areas of the forum, from Art Department and actress to screenwriter, producer, and director, the 5'8" platinum blonde whose bold eyes match her personality, is giving her male counterparts a run for their money...and loves every second of it.

"[Men who are pricks] have to remember no one is completely useless... they can always be used as a bad example," Sutton explains with a sly grin. "I like men who take chances, don't care about what time it is, who are a bit strange, cynical, and witty. I like men who have a dynamic social consciousness, not just some ingolfic approach to what's supposed to be accepted. Men who are not afraid to stand out. Most importantly, discreet men who get downright dirty behind closed doors.... Can I say that?"

by jason paul collum





Pretty Tami came to L.A. in 1990 with a VHS, and the ambition to go after her "one true love... film."

Sutton laughs and goes on to explain how she grew from a country girl in Palm Beach Gardens, Florida into a full-fledged auteur. In the past several years she has held a variety of jobs on features like 1999's *DETROIT ROCK CITY*, *THE BOY WITH THE X-RAY EYES*, *ADVENTURE EXPRESS*, *MARILYN*, *THE DEAD HATE THE LIVING*, 2000's *EPICENTER*, *THE VAULT*, *FIRETRAP*, *LAYOVER*, 2001's *WITCHHOUSE 3*, *DEMON FIRE*, *RED ZONE*, plus the upcoming *TALES FROM THE CRYPT: REVELATION*, *GROOM LAKE*, and her own directorial debut, *KILLJOY 2: DELIVERANCE FROM EVIL*. Then there's the scores of music videos [Alice Cooper, Ozzy Osbourne, Alice in Chains, Vanessa Williams, Everclear, Gene Simmons, Faith Hill, Iron Maiden, Queen Latifah, Master P, and Teena Marano]. TV shows including Nickelodeon's *THE AMANDA SHOW* and Sci-Fi Channel's *BLACK SCORPION: BEHIND THE STING*, not to mention an equally long list of commercials. It was far from what she'd expected out of her life's path.

Born to an "artistic" Southern mother and "colorful" Northern father, Sutton was raised around horses and "hard work." She spent many of her evenings with her father watching her share of

television from which she "quickly became an avid horror fan. I was introduced to the fascinating world of Hitchcock, *NIGHT GALLERY*, and many other great murder-suspense shows. I also grew up watching tons of Hammer and Roger Corman films. My parents were always surprised that I usually figured out the endings halfway through the films."

Her love for the dark side flourished as she approached her teen years, resulting from frequent exposure to family reunions, "usually accompanied by some elderly family member's funeral at a beautiful old Civil War-era cemetery," plus religious studies in a strong Christian environment. Her parents divorced as she was entering her pre-teen years, but she credits her university professor stepfather with bringing "a whole new perspective and intense education into my life. It opened up a new world to me. [The] Christian environment was an interesting mix with my foreboding love for horror. I love my Gothic horror tales and slasher films, but honestly, the scariest movies I've seen deal with supernatural and religious themes."

The film bug had started to bite, but

Tami Sutton stuck to the books, beginning college at age sixteen, and pursuing it for another seven years, during which time she studied abroad, traveling through Europe and into Central America. After receiving her Bachelor of Science Degree in International Finance and Business, Sutton gained additional education and exposure at the Art Institute of Fort Lauderdale and later as part of the production of a Florida-based television show. In 1995, with only \$300 to her name and no job prospects lined up, she felt the time was right to go after what she refers to as her "one true love... film." She headed to Los Angeles.

"It has never been an easy journey, but it has been extremely rewarding in that I absolutely love my work," she smiles. "I enjoy even the worst days. I've met some amazing, talented people."

After a myriad of jobs, Sutton finally broke into her beloved horror business with *THE DEAD HATE THE LIVING*. Written and directed by Dave Parker, the full Moon zombie-fest became an instant cult favorite and, some say, jump-started the long-dormant flesh-eaters sub-genre. Sutton, a production designer on the film, managed to meet J.R.

Bookwaller through Parker and Danny Draven, and was soon a confirmed member of the Full Moon "fold."

"I had been working with production maestro Steve Hardie when Dave Parker discovered me through a mutual friend," Sutton recalls. "Parker and I had a common passion and understanding for moviemaking and hit it off instantly. I worked on other Full Moon projects before I finally met J.R. two years later when Danny Draven asked me to play a small part in *HORRORVISION* (2000). J.R. was prepping *GROOM LAKE* with William Shatner and offered me the [position] in Arizona as a production designer. While I was prepping in Tucson, J.R. also asked me to do *THE VAULT*. I had just come off some large productions and quickly grew quite comfortable in the smaller realm of moviemaking. It was a wonderful experience to get so involved in those productions. It changed my perspective of filmmaking."

Sutton, Bookwaller, and Draven gelled and continued working together on films like *WITCHOUSE 3: DEMON FIRE*. Bookwaller studied Sutton's routines and abilities on the set of his second conjuration of Lilith LaVey (Brinke Stevens). "J.R. knew I was interested in getting into the director's chair," she confirms. "While co-producing *WITCHOUSE 3*, I expressed interest to him about getting financing together for an outside project I wanted to direct. *KILLJOY 2* was slated to go into production shortly after these talks and before I knew it, while I was prepping to produce, J.R. asked if I was interested in directing as well. I went home, wrote a treatment and jumped right in. I didn't have time to doubt myself."

While the offer to helm the follow-up to the surprise direct-to-video horror hit caught Sutton off guard, she admits, "Directing is a position I have always been interested in. Originally I got into the art department because it is a strong backbone in the filmmaking process. Production designers produce and create the world a director visualizes. I honestly felt a lateral move from pro-

“ BEING WHITE, AND A WOMAN WAS SHOCK- ING TO MOST PEOPLE WHEN THEY HEARD I WAS THE DIRECTOR.

”



duction design into producing. These jobs gave me a tremendous ground for moving into directing."

"The strongest thing a director can bring to a set is definitive communication skills," she continues. "It's emotionally exhausting, but extremely rewarding. It's been the natural progression for me. The best thing I have learned is that you cannot watch everything. You have to let go, trust people around you, and focus on what's in front of the camera and nothing else. Directing is the most amazing thing I have ever experienced."

Taking on the task of directing not only an urban feature, but a mostly male-dominated crew, was an experience Sutton explains had its pressures, but not in the expected ways. "I felt pressured about delivering a script, and movie to horror audiences in general. I did something bold with the story by changing the setting from an urban, inner-city atmosphere [out into] the woods. How if it would go over, the cast was the first to admit they liked the approach. The actors had excellent input. I would love to work on more urban films. There is so much more to be explored," she feels.

Sutton pauses a moment, then continues. "I had two major strikes against me when I got into the project. Being white, and being a woman was shocking to most people when they heard I was the director. I have found adversity in attitudes toward women reaches far greater than moviemaking. It is sometimes difficult working as a woman in such a male-dominated industry. There is a balance somewhere in all of it, and when I am faced with chauvinism or blatant machismo behavior, I take it in stride and try not to take it personally."

"Ah, the frailties of men's egos," comes to mind," Sutton adds. "My work is already competitive enough. I really hate bringing that into my personal life. Why are women still chastised for being independent? There is nothing wrong or shameful with being beautiful, smart, and driven. I'm



Clockwise: Tami on the set of *KILLJOY 2* with ex-coup artist Mark DeBata (left) and killer clown Trent Haaga. Trent and J.R. Baskinstar from *WITCHHOUSE 3*. Tami directing *KILLJOY 2*. Tami as "Lily" suffers the consequence of prejudice in *KILLJOY 2*. From the supernatural sat of *WITCHHOUSE 3*.



pretty assertive and actually have run into less difficulty working in a creative environment," she informs. "Once I got my foot in the door, being a woman has probably been more advantageous than not. Most women would agree we have more to prove when trying to get noticed. When all is said and done, it's what you bring to the table that keeps you working."

Ultimately, Tami Suttan found the *KILLJOY 2* experience to be both stressful and enjoyable. "Many peo-



ple have no idea how much work it is to facilitate these productions. Trent Haaga, who plays 'Killjoy,' also line-produced with me. On top of directing, my production duties included wardrobe, art department, craft services, scheduling issues, location scouting, transportation, and even support in post-production, just to list a few," she summarizes.

"As a producer I knew what to expect from the production in general, I had no idea what to expect as a director," she confesses. "It's a whole new ballgame. Instead of being the vampire, you're now the pitcher. Everyone stands around waiting to see what you're going to throw

out. It was very exciting and addictive. I never had time to be afraid."

Rhonda Cloerbaud, who plays the mysterious "Kadia" in *KILLJOY 2*, found her director to be a delight. "Tammi is a great director," she insists. "I watched her a lot. When she looked through the lens you knew she knew what the hell she was doing. She inspired me to take a class in television producing, where I got to direct and produce my own cable show."

On top of her other duties, Sutton further challenged herself by pulling the ole Hitchcock routine and acted in the film as well. She had already appeared in features like *HOLY-RORRISON* (in a campy role as a homicidal crack whore) and *WITCHHOUSE 3* (though her scenes hit the cutting room floor), but Sutton refuses to credit her talents in that area. In *KILLJOY 2* she plays a trashy trailer dweller with blatant prejudices against the black teenagers who come to her for help.

"Ugh," she exclaims. "I think it's difficult for people to get used to seeing themselves on screen. After seeing it several times, I finally got past the initial scare and could laugh and enjoy the scene. My character, 'Lily,' is very stereotypical, but I'm comfortable with it. I enjoy acting, but I prefer to direct and produce. I'm pushing for a career which will encompass all three. I love the independent film arena because the creative dynamics allow for all the avenues I want to continue to pursue. Acting my self definitely helps as a director, because I can better understand what the actors are going through. It's harder than most people think."

With so much budding talent... does the actress/producer/director/writer plan to pursue any genres beyond horror? "I'm interested in working on scripts and projects which are brave and have integrity," she assesses. "I also like dark comedies. Often times, people are much scarier to me than fantasy-type villains. Fear comes in many forms. Some people are afraid of zombies or vampires; others by ideas of love, rejection, etc. People are the ultimate monsters."

Tammi Sutton assures, however, her



“
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”

true love and interest will always be horror. "I love the genre because it lets you explore fear openly and aggressively. I think it's a healthy medium to fantasize in...it allows you creative freedom to basically do whatever you can dream up. There are no rules, and no holds barred in the things you say or do. Working in the genre is a wonderful experience, because most people doing it are fans as well and really enjoy their work," she believes.

"I am very passionate about the genre," she adds. "Horror reflects some of our innermost fears and has a

unique aesthetic value because you are able to live through something horrific without actually being there. Different genres affectively reach different people. Sometimes a romantic comedy can leave me feeling the same way. My favorite movie is a war film. It's the ultimate in human sacrifice and endurance."

Sacrifice and endurance are elements Sutton, who has also produced *HELL ASYLUM* and the upcoming *DEAD & ROTTING*, knows all too well. Still, she wouldn't trade any of it, saying, "My advice to first-time directors is not to be afraid to take chances. Prepping your script for actual production is a tremendous help. If you don't know how productions work, get yourself on a set. Fear self-ethiquette is the biggest drawback most first-time directors face. Understand your budget and what you're going to have support-wise from producers before you start making shot lists and dreaming up stuff you will later find you're just not going to have as a resource."

"Get to know your crew," she suggests, "especially your director of photography. They will be your support throughout your production. The assistant director should also be carefully selected. Be prepared to deviate from your script to make it shootable. Most scripts change because the dialogue doesn't always work off the page, and usually adjustments are made to fit locations."

"Be ready for anything. Be flexible and know which battles you are prepared to stand up for. Try to forget you will inherently be blamed for everything which goes wrong. Remember,

you'll also get most of the credit for everything which goes well and people like," she advises.

"I plan to bring serious female-dominated filmmaking to the screen. I have this momentous, crazy life," confirms Sutton, who dated singer Adam Ant for many years. "I don't believe luck is something that just happens to you. It's about being prepared for the right opportunities as they present themselves. I've always had an exceptional way of finding the right roads to take thus far...so forward into the darkness I head...I'm just getting started." □



Belinda McClory



The bleached blonde femme fatale from **THE MATRIX** faces her biggest challenge...

By Michael Helms

An actor's life is fraught with drama on both sides of the camera. Over the past five years, multi-talented Sydney-based actress Belinda McClary has appeared in a wide spectrum of film mediums, from Jon Hewitt's shot in Melbourne digi-feature *RED BALL*, to the made in Queensland horror of *CUMYHOUSE*, or the comic drama of *MULLET*, produced in New South Wales in 2000, along with various Australian TV spots. McClary has worked the entire continent of Australia. Pinballing from major productions to no-budget films, she's collected a variety of filmmaking experiences and is now leading a scriptwriting habit. McClary and husband film-maker Jon Hewitt were commissioned to write a screenplay for Australian Nobel prize-winning author Patrick White's novel *The Eye of the Storm*.

Through most of it, McClary has managed to hold down a day job working in a cinema. Between acting gigs, McClary took time out to speak to *Femme Fatale* regarding the ups and downs of maintaining an acting life. As gracious as ever, McClary remains keen, alert, and a screen-presence to look out for.

Even if you didn't catch McClary in *HORSE, DELOVE*, which received a minor US theatrical release, or any of the film festival appearances of *RED BALL*, you have seen McClary in *THE MATRIX*, she plays Switch, a role the actress likes to note, "was originally intended for two people." While she also immediately observes, "The learning curve and the experience I got on *THE MATRIX* are completely invaluable." The film work she is most proud of so far is *RED BALL*. Not only did she like writer/director Jon Hewitt enough to marry him after the shoot, but *RED BALL* also landed McClary her first lead role.

McClary needs little encouragement to talk about her involvement with *RED BALL* in which she plays a slowly battered police detective J.J. Wilson. "Jon had written the script and workshopped it two years before I'd seen it. I'd never met him but we had mutual friends and he got it in his mind that he'd like me to play the role. He gave the script to one of our mutual friends to give to me. I never got it. When he didn't hear from me, he thought, 'Oh well. She's not interested.' He cast another actor in the film—Frank McGee who plays one of the CB detectives—and Frank's an old friend of mine. Frank asked John what he wanted to play J.J. Wilson? Jon said, 'Belinda McClary, but I haven't heard anything.' So Frank said, 'Well, she's a friend of mine. I'll take her out to lunch and give her the script.' That's what happened.

Although *RED BALL* attracted investment from international companies Scan Box and Showtime, it was shot as a genuine film directly onto digital tape in piecemeal fashion over an extended period of time. "Because the shoot was so scatter-shot, I

never felt I had a real sense of—not what I was doing—but of a fully mapped out character journey. So, I never felt completely comfortable that I had the character. Which actually works in well with the character in the film, because she's working her way through something, she's off balance as well. But I've seen the movie so many times now that I can't tell what's good and what's not. Some scenes were shot a year after we wrapped on the original film."

As to her joining *THE MATRIX* cast, McClary breaks out a broad smile. "My agent rang up one day and said 'Do you want to go for the tiny part in the American film? It's really small but it's worth going along if you feel like it.' I said, 'Why not?' They faxed me one page with my lines on it. At that stage, the character—called Switch—was to be played by a male and a female actor—hence Switch. You weren't sure whether they were male or female. When the character was on the Matrix, it was a woman and when it was back in the real world it was a man. That intrigued me. They would obviously have to get two actors who were incredibly similar in appearance. My agent said, 'Bear that in mind when you go along. [The role] is not gender specific.'"

"So I had a bit of a think about it and I knew that they were seeing every actress and her dog in Sydney and I thought that, rather than go the bunch option I went the dog queen option—turning up

in a singlet so that my muscles were showing but with a lot of makeup on so much that it might have looked like a man dressed up as a woman. It had to be in an American accent, which I'd never done before. We've all seen the movies and dick around at home, but I've never had to speak with an American accent properly. Sure enough, there were about ten women who sort of looked like men or had butch stuff and I thought I'd made a terrible mistake. So I went in and there was just me and the casting agent; talked to camera, then did the little scene and that was it. I was in and out in sixteen minutes. The next week I got a call back and discovered they had narrowed it down to me and another actress and that I would be meeting [directors] Larry and Andy Wachowski."

Regarding the Wachowski's maiden directorial feature, "I had seen *BOUND* and I remember being very impressed because it just looked so wonderful. Everybody had their eye on the Wachowski's saying, 'They're the next Coen brothers.' So, I went along looking exactly the same—that was impressed on me very strongly. Look exactly the same, do exactly the same thing. The brothers were late so I sat with the other actress who was going for the same role. She was gorgeous—so beautiful in a very traditional way—beautiful, beautiful hair, beautiful teeth. And I just thought 'Fuck, what am I doing here?' At this stage I had discovered that they had decided to make the



The role of "Switch" in *THE MATRIX* was originally intended for two people.



entire role female because I think the studio thought the male/female thing was just too confusing.

"Then the brothers arrived—baseball caps on backwards, shuffled in, apologized for keeping me waiting—and I couldn't believe how young they were. I wasn't expecting crusty old guys but I certainly didn't expect people around my age. That really surprised me since I'd heard it was a \$100 million movie and in walked these very young men. They were very polite. I met them and talked about the role. I said 'Do I get any guns?' [laughs] 'I want guns.' They talked about what gun I would be getting. So I did exactly the same screen test and walked out."

"The next week, I heard that I had the role. I was astonished. The only thing they said was 'Would it be alright if you could change your hair?' I said 'Sure, I'll do anything [laughs]'. At that stage—at the callback stage—I knew that Keanu and Laurence were in the film. I didn't know about Joey Pantolano or Carrie Ann Moss or Julian Ardinga."

Of her directors, "Larry and Andy are just extraordinary. I'd work with them again in a second. They both wrote the script separate of one another. They actually wrote the script together but not in the same room. But they both died at the same time. So, they're both on the set and in front of the monitor watching the monitor. They both don't call 'action' or anything like that but it seems like they're psychics. The other thing that's really endearing about them is that they

"To be honest, I was scared working with people like

direct with sound effects [laughs], which is really weird. Some directors give you line readings. Larry and Andy don't. They'll direct you in sound effects and they're really good at them, too. They'll say, 'When you come through the door I want you to move phewee' and you go, 'Gotta.' They're absolutely clear what they mean. They make noses and faces—it's very funny."

As for working alongside her other fellow cast members, "To be honest, I was scared to death about working with people like Keanu and Laurence. Not only are they huge stars, but if I'd never worked with Americans before and you hear stuff that people are difficult and so on, but that was absolutely not the case. I got really nervous that there was some sort of protocol that I might not know. I wasn't sure if I could actually speak directly to Laurence or Keanu on the set—things like that. But, on the first day, it became absolutely apparent that it was like an on Australian set. Keanu takes himself away because that's the way he works. It's got nothing to do with shyness or difficulty. We did stunts and smoke and chew the fat."

"I had a stunt double. Unfortunately my character never gets to fight physically. I just shoot people basically. But Laurence, Keanu, and Carrie-Ann have been training for this for a year and a half. They do all their own kung-fu, dojos, and all their own work as well. I've been on the set and that's excellent fun. And that's what I mean by the 'job from hell' bit—I'm jealous. I want to do more."



THE MATRIX seems far removed from the Victorian College of the Arts where she graduated in 1989, but McClary goes on to assess her profession. "I love acting because I have my own understanding of how I interpret the text and how I weave the thought process to make something work. Also juggling the odds. What I also love about the business is you get to meet other people who are doing the same thing but in their own way. It's been an interesting experience for me. For example, I've never had a stand-in before. In Australian films you stand there while they light you. In American films you sit on your ass in the trailer while your stand-in rehearses for you. Then you travel to the set and they show you the playback on the video of what you're going to be doing. That to me, was extraordinary. I couldn't get over that. I'm being paid all this money and I don't even have to rehearse or be fit. There's someone of similar height and coloring and build to me doing that for me. It's extraordinary. I think it might spoil me in a way. I can understand why the Americans have that approach because, obviously, they want to preserve the actor for the acting. It's a respectful

thing in a way. I won't go on to another Australian film and say 'I want a stand-in' [laughs], but it's certainly a different way of working."

A job that McClary has picked up since THE MATRIX was CUBBY-HOUSE, the first horror film to feature Joshua Leonard since THE BLAIR WITCH PROJECT, which is produced by Chris Brown, one of only less than a handful of filmmakers honestly prepared to work with game

ared to death about e Keanu and Laurence."

material in Australia. "I play Lynn Graham, an Australian woman who has lived in America for nearly twenty years. Her marriage of nineteen years is over, she almost lost custody of her children, and she basically brought the two younger children back home to live with her. Her eldest son, played by Joshua Leonard, is a college-age man and so he's come with them to settle them in and then he's going to go back overseas. She's a very fragile, damaged woman. It's not immediately seen from the script, but she's got a really nice character journey throughout the movie and then she's faced with this challenge in the backyard, which is the cubbyhouse."

"When you take a job in a horror film, you just have to check your reality at the door. I mean, you just have to embrace what the film is and take that as gospel. Otherwise you can't really do it. You're putting your own work. You have to go for it. Hence, look at the look on my face when the machete comes through the door. You have to go for it otherwise you look like a real dill. You've been in a scary film. I've never been in a scary movie before. When I was in L.A. at the MATRIX premiere, I ran into Geoffrey Rush who, at that time, was shooting THE HOUSE ON HAUNTED HILL. He was blind drunk but he said, 'Do you know how hard it is to be terrified by nothing all day?'"

"In CUBBYHOUSE I'm like the young girl in POLTERGEIST who comes home and says, 'What's going on?' That's what happens to me at the end of the film. I'm not involved in any real horror except my children obviously becoming possessed by the Devil [laughs]. In the world in the cubbyhouse you're possessed, but in the world outside the cubbyhouse you're just troubled by the cubbyhouse. It kind of makes you act a bit strange. But when you're in, you become all the horrible things that are within you."

"I guess I'm like Jon in that I'm generally down to darker stories. I've always been interested in the underbelly of things or where things aren't always what they seem. I like a thumping good story. I guess I like going on a journey with characters that aren't who they say they are and who unfold as the narrative unfolds."

McClary's most recent big-screen film, MULLET, has her chewing scenery as the daughter of a pub owner who's had relations with all the boys in town. "I had a sensational time making the movie. I hadn't worked in a long time when I got the job and, in a way, I think they really rescued me from myself by giving me the part of Kay. I really wanted that part. I went after it very hard because the character is someone who is quite a held person—emotionally held—who loved the Ben Mendelsohn [VERTICAL LIMIT] character, Mullet, from afar with quiet dignity. Her feelings for him are only revealed in the



last third. It was such a gift for me to be playing such a great character in a small, emotional movie."

Upon seeing MULLET for the first time McClary claimed nerves ruled the screening. "I was so nervous about seeing it. I want it to be good because I'm very proud of the movie. And I was really impressed by it. It's never going to set the box office aflame. It's not a blockbuster. It's a small film about people finding their way in the world. I think they're the best films—those deeply emotional movies."

As far as what's on the horizon, McClary says, "In the industry the phone can ring and your life changes forever. But there's nothing I've got lined up. I'm hotly pursuing some theatre work at the moment. I want to get back on-stage because I haven't been on for about five years so that's looming larger than life. But no luck yet. There's a lot more stuff being made in the country, but whether it's something that you'd want to be in is another thing. It's great for crews and for actors to get experience with bigger budgets than we've used to. Personally speaking—I'd make MATRIX 2 or 3 in a second, but as far as some of the current movies go, the quality is variable—let's just say."

With hindsight, McClary considers her future in sci-fi and genre product. "MATRIX was my first foray into it and, yes, I'd do it again, for

sure. It's an exciting genre. I'm not a huge fan of the horror genre, for example, but for sci-fi I am. I've always like sci-fi movies and, just from a purely learning point of view, it's always really amazing to be on the set and see how they work out all the effects. It's interesting to see how they put it all together."

Looking to the future McClary has begun to generate her own script material. "I've started writing and I'm always a bit nervous about telling people that because everybody's written screenplays. I like writing because, if I'm not working as an actor, I keep my creative juices going. And if, in the end, it amounts to toilet paper, well, I've still kept myself creatively engaged—and I can recycle it anyway," she laughs. □



Overcoming a destructive housefire, the **queen** of the **Soft Bodies** battles back with **fierce** determination and rebuilds her empire

Becky LEBEAU

By Jason Sechrest

Few women of the early '80s video boom have survived as Becky LeBeau has. Not only has the woman completely defied the aging process, but she's proven herself to be a multi-talented entrepreneur. She's an actress, a model, a singer/songwriter, a director, a producer, a webmistress, a businesswoman. Today she's mine, for a few hours at least, as she plays the role of both the interviewee and the hostess with the mostest.

I arrive at what I fondly refer to as The Soft Body Manor just around noon to find Becky standing in the doorway. One of her most marked characteristics is a super-human sense of sound and smell, so she probably heard me coming from down the block. (At least let's hope she didn't smell me.) I make a mental note of her outfit, which sets off her crystalline blue eyes brilliantly. Gish pink sweater and blue jeans.

The vast spread of food she has set out for the two of us in the living room makes me wonder just how many people she's invited to our little soiree. "Oh it's just us," she laughs. "I know I put out way too much food!" From the looks of the various crackers, cheeses, meats and cookies piled upon the coffee table, that could well be the understatement of our interview. I make a mental note that she is also clearly an overachiever.

JS: When and where were you happiest?

BL: My first two years in college. I was living in a sorority house for the University of Southern California and up until that point I had lived at home with a very overprotective mother. I had a lot of boyfriend and there were parties every night. I felt like a real rebel.

It was during this period of liberation that she first encountered her future husband and business partner, Steve. "I met him when I joined the band in 1981. He was still in high school and I was in college. I wasn't in his group for very long. I loved being a singer and keyboard player, but I wasn't playing the kind of music I really liked. I did like Steve though and his guitar playing. I liked him the second I met him because he was one of the few guys who didn't just go gaga and grab off my boobs. I had to tell so many guys to

chill out about that when I was in school. That was just such a strange time in my life. I was in another band

too, a Top 40 cover band, and that's back when I was a Mormon."

JS: Whoa, whoa... wait. Back up. You were Mormon?

BL: [giggles] Yes, just for a couple of years.

JS: This wasn't the same year you felt wild and rebellious though, was it?

BL: Oh, yes it was! I was definitely wild! I was a wild Mormon. I was a big Osmond fan at the time and I was baptized in the church and everything. I wasn't your typical Mormon. I was only in the church for a couple of years. I guess I sort of fell away from it. As soon as I did my first Playboy layout, I thought maybe it wasn't such a good idea anymore.

After winning a Los Angeles radio station's contest based on a wet T-shirt photo she'd submitted, Becky's prize was a test shoot with Playboy magazine. It was the tiny seed that soon grew into the legacy she has acquired today.

"Most people submitted topless photos for the rock station's contest and I didn't want to do that. I felt more comfortable in a wet T-shirt even though it wasn't really what they were asking for. In fact, I sent it in after the deadline and still won. I don't know if I would've gone ahead and done the test shoot with Playboy, though, if it wasn't for Steve's encouragement. Being brought up in this barn-again Christian household, I had always thought of men's magazines as very dirty things. I was surprised that there was makeup and hair and wardrobe, and all the elements you'd find on a professional photo shoot. The only difference was they wanted me naked."

The test shoot went over well with the bigwigs at Playboy, though LeBeau confesses she was about ten pounds overweight. "My boobs were huge and that was a good thing, but I was just a little too heavy in the hips. I was never out of shape because I have always been very active when it comes to working out and having a healthy body, but they had a certain look they were going for. So they asked me to take off the weight and come back. Well, during









FOUR
SEASONS
OF
SOFT
BODIES



the time I was losing the weight, I started meeting agents at parties and ended up doing tapes with a couple of firms. Suddenly, I discovered that if you've already been noticed in a movie, Playboy doesn't want you as a Playmate. You've been devalued in their minds and you're no longer their own personal find. So I started doing features for them instead. As time progressed, I must have done five layouts for the magazine. I did *The Gals of Rock & Roll*, *B-Movie Bimbos*, tons of really fun spreads, none of which were too explicit."

Surprisingly enough, it was the movies LeBeau performed in on the side that led to her hot taste of true celebrity. When *B-movie mogul* Jim Wynorski laid eyes on her in the less of *JONSTICKS*, *HOLLY WOOD HOT TUBS*, and *BACK TO SCHOOL*, he began casting her in his onslaught of features distributed during the direct-to-video craze of the 1980's. "I love Becky," says the director of his favorite all-natural-B-babe. "I will never forget her performance in *NOT OF THIS EARTH*. In the original script, her role was supposed to be that of a Chinese laundry guy, but I changed it to a headlight strap-on-groom girl so I could see her. The strap-on-groom happens upon the house of the alien because she's headlighted and reads the wrong address. She ends up singing Happy Birthday to the creature before getting killed. It came off beautifully! No one can play the dumb blonde like Becky LeBeau. A real dumb blonde couldn't have pulled it off better! So then I cast her in *TRANSYLVANIA TWIST*, *MUNCHIE*, *SINS OF DESIRE*, *BODY CHEMISTRY 3*, *POINT OF SEDUCTION*, *DINOSAUR ISLAND*, *MUCHES STRIKE BACK*, *BIRN DRIVE-IN*, just a long list of videos. For a while there I think I was doing every Becky LeBeau film on the market."

Wynorski affectionately remembers her scene in *DINOSAUR ISLAND* as another personal favorite. "She was the virgin sacrifice!" he laughs. "She was tied to a pole and I think Nikk Hitz is the one who sacrificed her. It should be noted though that Michelle Bauer dubbed her screams. She told me from the beginning of her career that she was sexy, but she just couldn't scream." While some would claim this discredits the Scream Queen title so many had given her at the time Wynorski counters, "She was a Scream Queen in every sense of the term. Scream Queens were a part of the culture from the early '80s to the early '90s and in that period she was one of the girls everyone saw in B-movies. The most popular of course were Linda Stevens, Linnea Gurgley, and Michelle Bauer, but there were a good dozen of them in all. Just because it wasn't her scream, shouldn't I honor the amount of movies she starred in or the hilarious performances she gave us?"

As for LeBeau's tastes, she cites *BIRN DRIVE IN* and a little known film called *TAKING IT ALL OFF*. "*BIRN* was fun because I got to play a dominatrix. I wore the cop outfit and made a guy get down on all fours while I rode him around like a horse. I think I was yelling something like 'Ride 'em, daddy!' I don't quite remember. I just remember it came off really well... It also loved *TAKING IT ALL OFF*, which was one of the first things God Home ever starred in. It was fun working with her and it was one of the larger roles I've ever been given." To the dismay of her independent film fans, Becky's career as an actress was relatively short-lived. In 1994, she decided to devote all of her time and energy to creating her own line of softcore striptease videos. "It's not that I didn't like performing in B-movies," she explains. "It's just that I'm not really a great actress and it's not my aspiration to movie on and keep appearing in them. Because I don't have that drive, I didn't like the long hours of sitting around and the early morning or late night shoots. I'm really proud of the silly stuff I've

done in those films, but more than anything else, I'm really thankful for the people who enjoyed them. It gave me a great fun base to start with."

J5 What do you feel is your greatest achievement?

BL My business. It's not at its peak right now and it's in a bit of a transition, but it has been successful and it's mine.

It all started with an amateur home video project, put on the video shelves as *SOFT BODIES* in 1988. "Stewie was the photographer, as he's been for all my shoots, and you can tell looking at it that he's become so much better today," she laughs. That first video, featuring only Becky in her all-natural glory, has become a collector's item found only on the likes of eBay. Since then, she's produced and hosted nearly two dozen videos in the *SOFT BODIES* series. Each video is an hour's worth of vignette pieces featuring only natural-bodied starlets lecturing the camera in the most wacky but hilarious way manageable. "My favorite girls to work with so far have been Julia Hayes, Julia Parfitt, Kim Reed, and Danni Ashe," she explains, "who have all become very close friends of mine in one way or another." Well, not too close. While you may see Becky shooting pool with Danni Ashe or playing tennis with Julia Parfitt in her videos, you'll never find her too close for comfort with any of them. "I am so homophobic," she acknowledges. "I think I'm very typical in that I admire women's bodies as watching I had one like them or wondering where they bought their sweaters, but I never wonder what it would be like to kiss a girl in fact. My stomach is turning right now just talking about it. I know a lot of men like to think that for gets, it's something that comes naturally to them. In my case, that has never been true. I had a couple of girl-girl layouts in my early years that were nothing really. I was just pretending to wrestle around with another girl basically. Still, the mere idea of holding her by the waist or putting my hands up near to her made me physically ill. It really confused me. I didn't feel feminine anymore. I kept wondering if I was the guy or the girl. I became very nauseous and didn't think I was going to be able to go on with the shoot." Fortunately, someone gave Becky some Alka-Seltzer and those images were captured for life. She hasn't brushed up against a boob since. "I like men," she says once more, just making sure that I've heard her, I suppose.

Fast-forward ten years. Becky's video series has been phenomenally successful to the point that they must be running out of ideas for *SOFT BODIES* themes and titles. After a business meeting with her close-but-not-homosexually-close friend Danni Ashe on a fateful day in October of 1998, Becky and Stewie return home to find that an electrical problem has set their house off.

J5 What is your greatest fear?

BL My greatest fear? Well, I'm afraid of...[pauses and then laughs] God. I'm afraid of so many things. Disruptive noise in my living environment. Anything that disrupts my living environment, really. It can throw me completely off balance.

J5 What hell do you most deplore in yourself?

BL My fear of things disrupting my living environment.

An ant is making its way across the coffee table during the course of our conversation. The interview must be brought to a halt. "Oh my God, how did that get in here?" she says, obviously shaken. She sets herself of the problem and takes a few breaths before she properly continues. I get the feeling that even an ant being where it's not supposed to be is enough to "disrupt" the woman's living environment. It is only then that I can begin to fathom how deeply bruised her psyche might have become from an electrical disaster nearly gutting her home. You try imagining that ant atom-

"I don't place all of my self-esteem in whether or not I can be nude in a video."



cally enlarged into something from the 1954 film *THEM*! Now imagine it moving across your coffee table. In all probability, that was just about the size of the disaster in Becky's mind. "We had been at Danny's Hard Drive all day and then we went to dinner," she remembers, a lump forming in her throat. "We had a kind of early dinner, around seven, maybe seven. Came back to the house around 7:30 and—" she stumbles, trying to find words for a catastrophe that can't aptly be described. "Well, it was just a horrible experience," she exhales. "The fire trucks had already gone, but tons of people were around the house because it had just happened around 4:00 or 4:30. I saw a bunch of stuff in our driveway and I thought maybe a neighbor's tree had fallen over into our yard because I knew they were doing renovation and landscaping. It was dark and I couldn't see that anything was wrong other than the massive amount of people by our house. Then we got out of the car and Steve's mother ran up to tell us. I just kept saying, 'I don't believe it.' Over and over because you just don't. Anyway, she tells us it's pretty bad and it was... pretty bad."

Furniture burnt to the ground, unreleased footage and master tapes destroyed, their equipment burned. It was a year before Becky and Steve could move back into their Soft Body Manor. "I did go through a mental breakdown for at least three weeks," she divulges. "I've always had a real problem with anxiety and panicking and it wasn't too good of that time. I can tell you. I fell a little out of control. I mean, I've never reached the point of being suicidal but it was about as bad as it gets. The symptoms I have when I'm like that are worse than the worst flu you could ever imagine. So I went through that. I came back around. All is okay now," she smiles like any ambitious artist. Becky threw herself into her work as the most successful

form of therapy. "Working helped me to feel like I was normal again. I was in the middle of editing our first video to come out under our new FANTASY ONE COMMUNICATIONS label. I rented a studio so I could continue to work on it. That made me forget sometimes that anything had even happened. Of course, the medication helped a little bit too. And Steve was such an incredible support. He really pulled himself together and was there for me while I just walked around holding my stomach for the longest time."

When they made the return back to their home, it was a fresh start for the couple in more ways than one. Not only had it made them reevaluate their life and their love for each other, but it also had afforded them the opportunity to contemplate changes in their careers. "Steve went back to practicing law, which he had done years ago, and I took over more of the business than I was handling before. We started the Fantasy One Communications label when I decided to put the SOFT BODIES series on hold. It was a natural progression, you could say. We still have the SOFT BODIES logo on every thing we do, but our main label is under the new name now. I just wanted a change! I mean, the reason we developed SOFT BODIES in the first place was because it was the contraction of a 'hard body.' Today, that term is so passé though! It's not a phrase you see in pop culture as much, so I wanted to update ourselves to FANTASY ONE for the new millennium." New series under the label include THE GIRLS OF FANTASY ONE, PIN-UPS, and PARTY GIRLS with more to come in the near future. There's also the new web site, www.fantasy-one.net, to serve as an extension to Becky's mail order fan club. "We have a subscription side to our site called Becky's Treasure Chest," she grins like an excited school girl. "I do most of my own work on it

We post a new layout and a new video clip every week, plus the members get access to my personal email, frequently asked questions, my diary, and lots of other little features we post on the site." Oh but there's more! The multimedia doesn't end there. Becky will put her first-ever DVD on the new release rack later this year. The currently untitled project is set to feature herself along with soft-body stars Danie Ashe, Chelsea Blue, Lynn Thomas, and Nicole Grey.

J5: Do you feel you've been given the credit you're due in the industry?

BL: [Twenty-second pause] No. Not really.

Adult Video News magazine, more commonly referred to as *AVN*, can easily be dubbed the Hollywood Reporter of the adult film and video world. Two years ago, the magazine devoted a cover story to "The Natural Beauties of Today," examining why and how they have come at age. Nowhere in this article is Becky LeBeau or her company mentioned. The story was the largest in a series of oversights Becky has taken victim to in the past few years. "On one hand, I feel like I can't take too much credit for it, because people were eventually going to get sick of seeing ugly fake bodies. It was just natural to be going natural. On the other hand, I do feel I've been overlooked in many things, that [AVN] article in particular. Not only was I the first to go against the grain and create my own series of only natural bodied girls, but I have also been the most successful."

Successful indeed. Take, for example, the astounding amount of pay her Veeva channels her series has been awarded and "I've been through so many of this point I don't even remember them all." Of course, there is a that one station she'll never be able to forget. It was back in 1999 when the channel put in a call to LeBeau asking her to stop starring in her own videos. "The guy called me and said,

'We don't really want you taking off your clothes. You've seen a stripper once, you've seen them enough.' So I complied by cutting out my segments, but I continued to host the series. Their numbers went down real fast! I don't think he realized it was my name that was selling the series. I'm now starring in one segment per episode again. [At one point in my career I was featured in three per tape.] Our home videos contain more explicit footage though, so we've got a lot of dedicated fans who buy them directly from us."

J5: How did it feel, having a distributor ask you to stop starring in your own series?

BL: It didn't affect me as much as you might think it would. I separate myself from the Becky LeBeau on video and the Becky LeBeau sitting here talking to you. Video Becky is different. I look at her as a commodity. I can do this for so many years before I have to hang up my hat. I don't let it get to me on a personal level. I don't place all of my self-worth in whether or not I can

"When you look at the way I photograph and you look at my body, you can't tell me this isn't my destiny!"

be nude in a video.

J5: There wasn't even a tiny side of you that said, "Oh well, I must be getting old?"

BL: [hesitates] Oh well, okay. I guess there was a small side of me that thought "Okay, I guess I'm a has-been now." But the truth is that wasn't the case! Don't let her fool you. Just because Becky LeBeau has her sense of self-actualization rooted in things other than her on-screen persona, that doesn't mean she's entirely at peace with growing older. "Oh alright, I have a deep fear of growing older," she finally admits, laughing at herself. "Getting to be older is scary. Getting past thirty was hard enough for me. I'm scared of making that transition from girl to middle-aged woman. I'm very protective of my age. I don't like to talk about it because my job is to portray this image of eternal youth. A lot of times an actress or a model will mention her true age and everyone will start looking at her in a different light. Suddenly, that's how you've defined."

The topic of ageism gets Becky LeBeau thinking about her future and the legacy of pin-up work she's leaving behind. "I'm focusing a lot on my music these days," she tells me. "It's always been a strong presence in my career. I've done most of the music for my video series and I've even had some of my songs featured in my B-movies like *SINS OF DESIRE*. I'm at a point where I'd like to get something more going with that. There and I are building up our studio again, in hopes of selling pop music to different artists."

BL: I'd love to sing and be a performing artist myself, but I don't think that's in the cards for me. I'm not up for the touring. I've become too much of a homebody. I just want to be the songwriter now. Other younger people can go bust their butts on the road.

J5: Well, just think of the things that might disrupt your living environment if you were to leave the house and go on the road!

BL: [laughs] Exactly! You understand.

In the end, Becky tells me she wants to be remembered as the good girl who didn't have a problem taking her clothes off in front of the lens. "I really am a good girl," she smiles, her pearly whites gleaming. "A lot of people may say that it's not respectable and I shouldn't be doing it for a living, but genetically I am destined to do this. When you look at the way I photograph and you look at my body, you can't tell me it isn't my destiny! My job in life is to entertain men in this way and while I've never done anything too explicit or hardcore, I'd like to think I've been successful at that. I'm very happy with what I do for a living and I'm very proud that I have done it with class. I'm the good girl next door, not the skank down the block. You can quote me on that!"

I make a mental note of it as we say goodbye. □



A black and white photograph of a woman with blonde, curly hair, wearing a dark one-piece swimsuit. She is leaning forward with her hands on her knees, looking up and to the right with a joyful expression, as if laughing or shouting. The background is a blurred outdoor setting, possibly a beach or poolside.

KATHLEEN

KIN

By Craig Reid

Hollywood's Spawn of Royalty Speaks...



MONT

Kathleen from the
cult classic,
**SPIDE OF
RE-ANIMATOR.**



What do you call a moment in time when you're sitting on the porch of a macabre mansion owned by the Bates family, looking out over the snow-covered landscape of Southern California, next to a defunct lab used to raise dinosaurs, and talking to a gorgeous lady? I call it an evening with Kathleen Kinmont. Body like, her smile as wide and beautiful as a midwestern sunset. They are reflections revealing the successful purging of paths once travelled as new roads are filled with enjoyment for yoga and a relaxed passion for life, love, and acting.

It's midnight, and Kinmont is sitting next to me on the sickly steps of the famed *PSYCHO* mansion. Kinmont was hacking and whacking away on the finishing touches of her latest cinematic venture, *GANGLAND*.

Just prior, I watched her complete a fight scene against a bunch of wayward warriors succumbing to her swashbuckling attacks. She does an awkward hand grab and pull which unknowingly breaks her finger. But tonight, there is no complaint, no pain, not even a break in her rhythm. She just keeps on slicing and dicing, not unlike a human vegetable on drugs, except this one is much more controlled and attractive.

The darkness that surrounds the *PSYCHO* house atop a lone, lofty hill on the Universal Studios lot can't mask the unflappable city lights of Kinmont's birthplace and home, Toluca Lake.

which she joyfully points to from this creepy nightmare vampire point. "There it is," she assuredly reflects, "My town in the San Fernando Valley." In fact, Bob Hope lives right down the street from us. I grew up in a privileged area and have been blessed with a close family and a stable background. Sometimes it's good to have some anxiety and angst and problems that you are able to relate onto film because, when you grow up privileged, you don't [always] understand what it's like to suffer or clash for everything.

"I've had divorces and been in the business for a long time. Being here on the Universal lot is exciting and cool, but it's a lot of hard work and there are a lot of jobs you wish you could have had. I've been lucky. I was in *ALMOST FAMOUS*, which I can identify with completely. I've no wish to direct, but I write, and have just [completed] a screenplay that I'm proud of. It's a romantic action love triangle called *REMUDA*, which is a cowboy term for a herd of loose horses. It's *THELMA AND LOUISE* meets *CITY SLICKERS*, set against the backdrop of the wild horses in Wyoming. Thanks for letting me plug that [laughs]."

Kinmont's venture into the entertainment industry was heavily influenced by her mother Abby Dalton, a veteran of TV and film but probably most noted for her character Martha Hamilton in

everything. That really toughened me up to what being an actor is all about. You have to be willing to play anything. She was a monster, and not a complete human being. I had prosthetics glued all over my body, which were supposed to be pieces of exposed flesh, basically no flesh. I had all these open wounds all over my body up into my face, all around my neck, chest, shoulders, arms, my feet, everywhere. The process took six and a half hours to put it on, which meant my call time was three a.m., and then I'd get on set at eight or nine a.m. and work until nine in the evening, then take two-and-a-half hours to take everything off. They'd use this greasy special agent called 'Dulac-Aid' which would lift everything off my body and it would really hurt. My hair was always a mess and was held up in tufts with these metal things in my head. I looked like Karen Silkewood after an acid bath. It was brutal.

"By the same token when you go to that place, being completely covered in blood and such a goopy mess that you can't sit anywhere..." Her voice fades into the night as she recalls the process and the discomfort. She laughs and continues, "They had to build me a lean to lean against because I was unable to lie down or sit for about eighteen to twenty hours. So you are in another space, your mind goes to a different channel and

you really don't feel like a human being anymore. For a girl like me, [laughs] I mean people would say, 'Oh you are so pretty,' and then I'd show up on set and people would be appalled. I was repulsive, scary, and frightening-looking. To have that when I've never experienced that before, it does something to your mind and makes you feel like the Elephant Man. It was a completely demeaned film but it was also a very creative film in its own way and I'm proud that I was a part of it and proud I did it. It was a great learning experience. If I have to do anything in an acting job where I may feel completely uncomfortable,

Regarding Kinmont's vampire, is *QASLAND*, "It's great to be physically active, gives me opportunity to sit, want to show her strength."



the 1959 comedy *HENNESEY*, Elle Barnes on the *JOEY BISHOP SHOW* (1961), and of course as Julia Crumson on *FALCON CREST* (1981-84). Kinmont shared, "My mother was a beautiful woman, mom, and great wife. She's just amazing and could do it all with having a great career. She is the glue of my family and I've always admired her and the stuff she's done. She gave me the acting bug. I watched a lot of her films and TV shows and when I was fifteen, when she started on *FALCON CREST* I'd wait her on the set. I loved the atmosphere and loved being entertained."

Kinmont soon appeared in local theater productions and eventually breaking into films like *RUSH WEEK*, the sword and sorcery film *PHOENIX THE WARRIORS*, *ROLLERSLIDE*, *HALLOWEEN IV*, and of course the indomitable *BRIDE OF RE-ANIMATOR*. Kinmont shared with us about that experience, where she plays a terminally ill patient about to become the next experiment for Dr. Frankenstein wanna-be's Combs and Abbott.

"That was a tough shoot for me. It was physically grueling and creepy. I was a character with ten different body parts. At the beginning of the film, I played a girl with a terminal disease who's not receiving enough blood from her heart and is slowly dying. It's very sad. She then becomes part of this monstrous creation.

"The makeup involved is the standard by which I measure

able, gross and sticky. I just think of *RE-ANIMATOR* and I'm there it was like having red fire ants all over you."

What did director Brian Yuzna tell her about the part? She breaks out in heartfelt laughter. "I didn't know what I was getting into. You never know. Brian was incredibly charming and a very good director. I'm sure he had a vision, but you can't describe that to anybody because they would say, 'No, I'm not doing that, no way, thank you very much but you couldn't pay me enough for doing that.' So of course I did it."

Although Barbara Crampton starred in the original *RE-ANIMATOR*, Kinmont wasn't aware that she was up for the blonde role. With an almost-sad tone, "You mean, I beat her out of a job? We did *FRATERNITY VACATION* together about college kids down in Palm Springs. Very silly but that was before the *RE-ANIMATOR*



*"I think the female body
is gorgeous, but I'm
just not interested in
doing nude photos."*





movies, it would have been great to talk to her about it, because hers was really rowdy and pretty on-the-edge; mine was too but hers was really grabby and sexy. Although I was a bit nude when they ripped open my hospital gown and hit me with a paddle. I actually didn't do nude in that. It was really a fake breast plate put on me, so I really didn't feel nude. It was actually just a cast of my own body so when I stepped in the suit it felt more like wardrobe and not a naked body.

"I've never done nude stills. *Playboy* asked me but I was never interested. I have my standards, morals, and values. I think the female body is gorgeous, but I'm just not interested in doing nude photos. Though in reality, what's the difference between Renee Russo showing her body in *THOMAS CROWN AFFAIR* or doing a shot in *Playboy*. I guess in today's society, there isn't much of a difference anymore, but I just don't like doing the gratuitous thing. It's a bit offensive and I don't want to be in something that's going to make me embarrassed with my kids. Although there are things out

GEMMA NADLER KYLE CHANDLER JESSICA HICKSIAN JAMIE HENNING



Scenes from
GANGLAND
show Katherina's
superior ship



there, I'm probably embarrassed by."

It's time to find out about **GANGLAND**. In a nutshell, it's the year 2031 and the apocalypse has caused the breakdown of modern civilization. Communications are down, the cities are in shambles, and a plague leftover from the fallout of war is on the brink of wiping out the remaining remnants of mankind. There is no more law and the streets and cities are ruled by Ganglanders: groups of hardcore criminals led by Lucifer (Vincent Klyn). He has turned civilians into prisoners and slaves. Lucifer holds the renowned scientist, Dr. Adams (Jim Thomeston), prisoner and forces him to devise a cure for the plague which would make his power more absolute. Jared (Costas Mandylor), a military man who's wife Sarah was killed by Lucifer's henchman, Damien, has been sent in from Phoenix—the last metropolitan bastion of hope for mankind—to rescue Dr. Adams and bring him back to Phoenix. Karmont plays Alexa, the wild-and-wooly rebel civilian that aids Jared in their quest to destroy the Ganglanders and save the world.

Karmont elucidates: "Art Comacho is a wonderful

director. I worked with him when he was the fight choreographer on CIA: CODE NAME ALEXA. He's so dedicated and knows what he is doing. Plus, Dave [DeFalco, producer, writer, and plays Damien] is a cool, interesting person. I didn't even know he was in the movie, so when I showed up to work, I said to him, "That's an interesting outfit you chose to show up to work in. For a producer." He said, "It's my wardrobe." I actually got to kick his ass in the movie. That's great because I've never gotten to beat the crap out of a producer before. I actually hit him in the face with a two-by-four."

It's Kimmont's last night of filming; she still has to do a few more shots before we can finish our talk, so in the meantime I not only get to speak with co-star Jennifer Garner, but also with Dave DeFalco. He discusses his perspectives on the film, what inspired him to write *GANGLAND*, and why he cast Kimmont. "I wanted to bring back that *MAD MAX*, *ROAD WARRIOR* kind of film," he says, "with some of the cool action of *CYBORG* and to renew those NIGHT OF THE LIVING DEAD horror elements for unrequies. Like with my last film, *POINT DOOM*, I incorporated elements of *TEXAS CHAIN SAW MASSACRE*. With *GANGLAND*, instead of zombies taking over the planet and killing and chasing everybody, it's gang guys."

"When it came to casting, to begin with, we were considering other female leads, like Angie Everhardt, Pamela Bach, and of course Kathleen. When I wrote the character, I envisioned Linda Hamilton's look from *TERMINATOR 2*: strong yet feminine. Kathleen reminded me of that character. She did great in this film, I was happy that she was able to handle the physical and martial arts aspects of it. It was grueling, and she did a lot of her own fighting and stunts, which adds to a movie when an actor can do that."

"It's somewhat futuristic—Earth after a war and the bomb was dropped and the city is in shambles and communications are down. The police are weak, so the gangs have united to form their own authority, so this film then in a sense is really a statement against authority."

Kimmont returns to wrap up the interview and explains who the character Alexis is and how Kimmont relates to her.

"She's a commando and has seen her sister brutally murdered

in front of her as she was trying to rescue her out of the city, knowing that she has the plague," says Kimmont. "There's a lot of revenge about this character, and hopes about saving the world, yet she's realistic and knows if they can't get the cure for the plague in the proper hands, then she will just go out in flames, bringing everybody down with her. Although she is a bit of a kamikaze, she also wants to live and knows how precious she is. I relate to that. If anyone in my family ever killed in front of me, I'd be on a warpath. I'd go berserk. I know I've the capacity in me to definitely kill someone who hurts anyone close to me. It's human nature and that's why people relate to action films and relate to violence because violence is all around us and it's a reality and we don't have control over it."

"But when you're put in a position where you can have control over it, like Alexis, then it's a very powerful position. I relate to that power. It's great to be physical and be given the opportunity to allow a woman to show her strength. It's like in a lion herd, where the lioness protects the cub. I like that she can show her teeth, her strength, and to show things that matter to not only her, but me, enough that I will fight for them. We have women in the Army, they're not allowed on the frontline, but they're off back during war. We had women in the Gulf war. That's a reality, not some heightened fantasy where you say, 'It would be cute to throw in a chick in a tank top with a gun.' Sure there is sex appeal to that but there's also a reality to it. As an actor, it's fun to find this reality."



"My bullshit detector is always on...."



Although she has practiced Tae Kwon do off-and-on for five years, Kimmy's wraps her training and experience in martial arts as learning "TV karate," a label she humorously embraces but is quick to point out, "Sure it's all fake but with 'TV karate,' you really have to know about distance. You don't make contact but have got to sell it. So you take hits with a lot of snapping and distribute the hits with snapping so there are a lot of chances for hyperextension. And if you learn too much and are too close, 'Dope!' someone has a broken nose or tooth. It's dangerous and takes focus because, when those cameras get rolling, everything gets speeded up compared to when you rehearse, which is slower. When you hear that whirrr of the camera, everyone gets excited and you can get hurt bad. So you must be careful about not hurting someone, because you have lots of takes and three weeks left in a film, so if you get hurt, you're doomed."

"I also use lots of yoga to help me stay limber and ready. The thing about yoga is that it's not just about that it's great for the body like for lengthening your muscles and keeping your posture, as I'm sitting here slouching [laughs], but it's good for the mind and internal organs, and it squeezes all these toxins out of you, and it helps you to relax and find the space in your day to slow down and breathe. There is nothing more important than your breath and learning that is vital for every single sport and acting and dealing with family relationships."

One thing that is essential in film, and also in life, are those little pieces of advice we pick up along the way. Does Kimmy recall any such memorable words and if indeed she has any advice for those who wish to take the plunge into the entertainment industry? She sits back leaning against the front door of the PSYCHO house, it creaks. Learning forward she divulges, "My mum always gave me solid advice, things like know your lines, hit your marks, be courteous, and understand that you're not only on your own. Ask for help if you need it. Everyone has an opinion on things and you have to remain open enough, because sometimes you can get great creative input from everyone, use what you like and don't use what you don't like."

"My stepmother-in-law, Esther Williams, gave me a lot of insight on how the game works in Hollywood, and how much you should be willing to play it. When I was younger, I was more trusting, but as you get older, you become more cynical and wise. Now, I'm just more cautious but I'm optimistic by nature and like to give people the benefit of the doubt. I don't feel like I'm going to get any more wounded than I've already been. My bullshit detector is always on. So, advice I would give to anyone who wants to do what I am doing? Go to class, learn a craft, and stay in school as long as you can be-

fore going out and auditioning. I have a great acting coach. He'll take somebody new and beg them to stay in class for two years before going out and messing up audiences, because you don't get a lot of chances with casting directors out here. So learning the craft is the most important thing. Don't just rely on the 'Oh, I photograph well.' As long as you have the skills, then you'll always be prepared. Act and don't whine."

"BRIDE OF RE-ANIMATOR helped me understand that it is not all glamour out there and that if you really want to do it, then you have to be in it, no matter what. CORPORATE LEADER of which I'm proud, gave me the

confidence that I could carry a film. THAT THING YOU DO [interestingly enough, her character's name was Abby], well, that was just fun and great because Tom Hanks was directing and it was such a huge caliber of people and talent and wonderful to work with everyone on that. Everything I've done is a stepping stone into the next project. I give my whole heart into every role. Money motivates most people but you want to do something you're proud of and be self-satisfied by doing the best you can. In this film, GANGLAND I'm glad that I'm not just the chick standing off to the side, screaming, 'Oh be careful, you might get hurt.' or something. I can get right in there and slug it out with the boys. I rarely trip after running away from something or somebody [laughs]. I come off as an extreme bad-ass, the hero, but also the worst chick you'd meet in an alley."

Kimmy closes by sharing her thoughts on these subjects: "I do a lot of celebrity golf tournaments for charities and do work for children's hospitals. We go in and reading stories to the kids. I'm also quite proud of my parents for building a Junior College up in Mammoth [California], I'm really into horseback riding and have done work with kids and horses. Kids around animals tend to become stranger and their attention level shoots up. So kids with MD can reach out and touch a horse's mane, but in a therapy room of cold steel, it's not motivating. And that leads into one of my passions."

"I've worked for the Wildlife Workstation, a national charitable facility that cares for abandoned, injured, and abused native and exotic wildlife. I've donated a horse to them, a dapple gray thoroughbred. It ended up getting really sick and I couldn't ride him and he was too young to put out to pasture and was in great pain, so I had him trained up there and donated him for meat for the big animals. [reflective moment of silence] back into the ecosystem. I'm also a huge sponsor of the NRDC National Resource Defense Council. They take care of the Arctic national wildlife up in Alaska, places where they are drilling. They could easily stop exporting ten percent of Alaskan oil to Asia. There is so much wildlife being destroyed. I'm a huge environmentalist! There is nothing more important than our environment. If we keep on destroying it, there will be a bad chain reaction, it's health is important for our health, period." □





n't a success. Even still, Yamall's talent was appreciated and she went on to play a fashion model opposite Elvis Presley in *LIVE A LITTLE, LOVE A LITTLE*, a hippie mother in *808 & CAROL* & TED & AUUCIE, a reporter in *BEAST OF BLOOD*, and her most notorious role as *THE YELLOW WAMPYRE*.

The jungle adventure *EVE* [1968] starring Celeste Yamall was in the tradition of *ONE MILLION YEARS B.C.* [1966] with Raquel Welch, and *SHE* [1966] with Ursula Andress. From a screenplay by Harry Alan Towers, *EVE* ("The original flower child" as the ad proclaimed) is the story of an alluring half-savage jungle woman living in the wilds of Brazil where the natives worship her as a goddess. Trouble begins for Eve when she rescues a downed pilot (Robert Walker Jr.) who brings back news of his female Toran to civilization. A small-time showman (Fred Clark) wants to capture her to put her on display while a villainous fortune hunter (Herbert Lom) wants her dead because he has been passing off his mistress (Rosenda Monteros) as the long-lost Eve. Her to her grandfather's (Christopher Lee) fortune. To make matters worse, the natives want to kill Eve for helping a white man. They all converge in the jungle when Lee's "fortune" turns out to be a map to Inca treasure whose

out of that film because "the start date for *EVE* was re-scheduled for the same time. I then got a threat on my life that if I didn't show up to do *EVE* I wouldn't live to do *FUNNY GIRL*. So I had to walk out on Columbia." This was just the first of many problems Yamall would encounter during the production of *EVE*.

EVE began filming in Spain where Yamall developed food poisoning from the ranch oil used on their vegetables. Then Towers stopped paying his actors's salaries. While the rest of the cast kept working, Yamall walked off the picture. "Towers was a notorious schemer," remarks Celeste with a laugh. "He was absolutely wild! He had a little German girlfriend named Schritzel and he worked in a small part for her. My husband didn't take kindly to me not getting paid and showed up at Towers' office with a water pistol pretending it was a gun. Shelley said, 'If you don't pay Celeste, she's not going to show up.' I'm missing from the film for a long stretch when Rosenda is pretending to be me. They re-wrote the whole middle of the script so that they could keep shooting. The movie's called *EVE* and you're wondering, 'Where in God's earth is Eve?'"

When filming shifted from Madrid to Brazil things got even

**"Elvis
was
handsome
and looked
fabulous....
the epitome
of the word
charismatic."**



whereabouts is known only to Eve. In the end, the villains get their due and Eve is reunited with her grandfather on his deathbed. However, she rejects the noise and confusion of the civilized world to return to the jungle, despite her love for Walker (who vows to find her again). The ending left the film open for an intended sequel that was never made—to the relief of Yamall who calls *EVE* "one of the worst movies of all time."

"I don't know why flowers thought I was right for this part," speculates Celeste. "I was never a tomboy and hadn't climbed a tree in my life. I was more the sedate type. I even had to take some judo classes to train for the role." When the start date of the film was postponed, Celeste returned to Los Angeles and was signed by Columbia Pictures to play a showgirl in *FUNNY GIRL*, starring Barbra Streisand. Yamall had to back

was for Celeste. "One look at the jungle and she said she exclaimed, 'I'm never going to get out of here alive!'" A supposedly tame monkey bit her. She suffered multiple scratches and abrasions when a cable holding a vine she was twining from snapped. And she accumulated hundreds of mosquito bites. The final straw for Celeste was when she was almost killed while filming the fight scene with Spanish actress Rosenda Monteros on a bluff two hundred feet above ground. "A stuntman had taught me some moves for my fight scenes with Rosenda," recalls Celeste. "It was carefully choreographed because we were high up on a bluff. Rosenda was supposed to pull the sole of her right boot into my stomach and I would fall into the stuntman's arms. But she used her left foot and pushed me the wrong way. And I almost went over the cliff! The stuntman did





one of those flying leaps and caught the back of my head in the palm of his hand. We both fell into the bush—I was all cut up—but he saved me from a huge drop." After all the trouble Celeste went through during the production of *EVE* she was incensed after seeing the final print because "I think they dubbed my voice—it doesn't sound like me. I remember that Harry Alan Towers was too cheap to fly me back to do the looping."

Despite Yamall's dislike for *EVE*, it is actually a decent ad-venture movie helped greatly by the stunning Celeste in a lemur-skin lameloth, the beautiful locations and an above-average cast. Producer Harry Alan Towers had a knack for getting high caliber actors to appear in his foreign productions, which were rarely given a wide distribution in the U.S. Recalling her co-stars, Yamall says, "Herbert Lam was an amazing gentleman—just a very elegant, intelligent man. Robert Walker was very much a ladies movie star—very far out. He was into psychedelia and meditation. I know for awhile that he and his family lived off of nature somewhere in the canyons of Santa Monica. They bathed in a creek! He is very interesting and I liked him but at that time he was too way out there for me. He

al acting roles. With her mother signing notes to excuse her from school, Celeste would take the bus to auditions at MGM in Culver City or Warner Bros. in Burbank. Celeste's first cattle call audition was for a tiny role as a college coed in *THE NUTTY PROFESSOR* (1958) starring Jerry Lewis. Though she was only seventeen, with her high cheekbones and dark hair she looked older and more sophisticated than other girls her age. Celeste was a stunner and Jerry Lewis himself chose her for the film. "It was supposed to be for a day's work only," recalls Celeste. "I wore a black suit and a kind of a Greta Garbo black hat for this very tacky scene—Jerry's famous entrance as Buddy Love into the nightclub. They did twelve takes of people walking in. Being the director aka, Jerry was having a very difficult time with it. They had stencils for us and he told me that I could sit down to take a break. But I said I'd stay even though I was in very high heels and my feet were killing me. I didn't move off my mark and knew that impressed him. He saw that I was trying to help him get his shot. At the end of the day, they told me I had a run-of-the-picture contract because I had pleased Jerry. He worked me in as a student. I had one line at the conference table."



“Leonard Nimoy scared me to death. I’d see him coming and start to shake.”

now owns a beautiful store in Malibu that sells books and artwork. Christopher Lee was totally bent out of shape that he was playing my grandfather because he felt he would have been a much better leading man for me than Robert Walker was. And he just hated being made up to look old!”

Celeste Yamall was born in Long Beach, California on July 24. ("I'm an ageless Leo," quips Celeste.) The daughter of navy man Forest Yamall and his wife Helene, Celeste grew up in Los Angeles in the Silver Lake area and graduated from John Marshall High School. As a child, acting was the only thing that ever interested Celeste. "I was born a ham and danced in my pajamas," says Yamall with a laugh. "I joined the drama club in high school and I just loved it." Also around this time, Celeste began modeling for Max Factor and auditioning for profes-

Celeste's acting career was put on hold for a bit when she was voted Miss Rheingold of 1964. As Miss Rheingold, Celeste was their spokesmodel in TV commercials, print ads, and billboards. She also made public appearances, rode in parades, and even threw a football to Joe Namath ("He was very cute") at the New York Jets's opener. Returning to Hollywood, Celeste met and married Sheldon Silverstein after a three-month courtship. For a few years he tried to manage her career. "I manage it is more the case," quips Celeste. "He turned down a contract for me with Universal Pictures, which I think really would have made me a star. It was the most lucrative film contract that they had ever offered a contract player. My wonderful husband and agent maneuvered me right out of it. They were too greedy. That would have been the best

thing that could have happened to me." Despite the setback, Celeste's acting career did pick up when she appeared as a job assistant in the Iran-Fors film *AROUND THE WORLD UNDER THE SEA* (1966) and in such TV series as *THE WILD, WILD WEST*, *BURKE'S LAW*, *BEWITCHED*, *GIDGET*, and *THE MAN FROM U.N.C.L.E.* One of her memorable guest spots was "The Apple" episode of *STAR TREK*, which Celeste found to be "some of the show." At that time, most guest stars on this series concurred with Celeste. During its original three-year run, *STAR TREK* was not the phenomenon it is now. Celeste played Yeoman Martha London, the only female crewmember of the *Enterprise* landing party to beam down to a jungle planet run by Voal, an ancient computer that controls the planet's environment and its peaceful inhabitants. Voal provides for his people in return for offerings of appeasement. However, Voal kills four *Enterprise* crewmembers ("expendable red shirts") and imprisons the others (Kirk, Spock, McCoy, Chekov, and London) in a cave. When it threatens to obliterate the *Enterprise*, Spock destroys Voal—leaving the child-like inhabitants to develop their own way of life and to experience physical intimacy. Regarding their ways of reproduction, Celeste's character muses: "How do they do it?" The result is an amusing scene with Kirk, Spock, and McCoy who begin speculating on this matter. "It took us many takes to get this scene because they all fell on the floor laughing," Yamal says. "It really was hysterical. The censors were present during this scene. There is another scene in the cave where I'm not there because the censors had them cut me out of it. I was the only woman from the *Enterprise* on the planet so the audience would have made the assumption that I slept in the cave with all those men if they kept me in it."

Unlike some of his other female co-stars, Celeste enjoyed working with William Shatner immensely. It was Leonard Nimoy who disturbed her. "The cast had a way of teasing the guest stars and playing little tricks on them," Celeste says. "Leonard Nimoy scared me to death. I'd see him coming and start to shake. He and Bill Shatner were playing good guy/bad guy. Shatner was kind of taking care of me and we had quite an attraction to one another. He is a very handsome man and I was quite taken with him. I was married at the time we did this and though I was flattered I had to say no to his romantic interest. I believe he respected that and never felt abused by him as a guest star. He never crossed the line. A few years later after my divorce I dated Shatner for awhile."

It was during the time that Celeste decided to risk it all and go to Cannes. During the mid-sixties, actress Raquel Welch propelled herself to become the number one international sex symbol of that time. Guided by her husband Pollock Curtis, Welch was perhaps the most publicity-driven actress to hit Hollywood since Jayne Mansfield. Wanting film success for herself, Yamal and her husband decided to try for it a la Raquel and Pollock. "We even pretended not to be married like they did." However, whereas Raquel got *ONE MILLION YEARS, B.C.*, poor Celeste was saddled with the less-than-spectacular *EVE*. Returning to Hollywood, Celeste was featured as a fashion model in *LIVE A LITTLE, LOVE A LITTLE* (1968) starring Elye Plesley as a photographer juggling two jobs of two different magazines while being pursued by a free-spirited girl (Michelle Carey). Though this looked great and seemed to be having fun with his role as a hip cameraman, he even has a pill-induced psychedelic dream; the film is severely hampered by the miscast Carey who is more annoying than alluring ("I thought so too," agrees Celeste, with a chuckle). Recalling her first scene with Elye, Celeste says, "I was introduced to Elye right on the sound-stage. The director [Norman Taurog] said, 'Elye, this is Celeste Yamal.' Celeste, this is Elye.' I thought I was dreaming. He was exquisitely handsome and looked fabulous. I don't think people knew how incredibly beautiful and absolutely electrifying



Due to Yamal's performance in movie like *EVE* (shown here), she was voted "Most Promising New Star of 1966."

he was—the epitome of the word charismatic. Our very first shot was our kissing scene. It was filmed right before lunch. They had cameras up on a crane and at a couple of different angles. So we did the kiss and the director yelled cut but Elye wouldn't let me go. All the lights were being turned off and Norman Taurog is yelling, 'Lunch everybody! Cut! one hour! Crew thirty minutes! Elye you can let her go now! He wouldn't let me out of his embrace and I'm crying up. It was clear that Elye was flirting with me. Actually flirting is an understatement. Elye had this ability to make you feel like you were the most special person in the world. We become very dear friends."

Due to her performances in *EVE* and *LIVE A LITTLE, LOVE A LITTLE*, Celeste was voted the Most Promising New Star of 1968 by the National Association of Theatre Owners. ("I remember climbing up on a drive-in movie theater marquee where they were playing *EVE* and having my picture taken.") After playing a small role in *BOB & CAROL & TED & ALICE* (1969), the now pregnant Celeste returned to the jungle ("I needed the money") for the horror film *BEAST OF BLOOD* (1970), the sequel to the previous year's *MAD DOCTOR OF BLOOD ISLAND*. In Eddie Romero's Philippine loaned quickie, Yamal plays a reporter who accompanies adventurer John Ashley back to Blood Island to investigate a mad doctor who is turning the natives into zombies. According to the *Psychological Encyclopedia of Film*, "At original showings, 'survival kits' containing airplane band-aids were thoughtfully handed out." But some of the films



more gruesome moments never made it into the final print. "There was a scene where the bad guys are chasing me through the jungle and I fall into what is supposed to be quicksand," remembers Celeste. "When one of the guys—they were played by stuntmen—reached me, his rifle accidentally slipped off his shoulder and the sight on the rifle cracked open my cheekbone. It missed my eye by about an inch. Even though there was blood coming down my face, I kept going with the scene. They ended up not using the shot because it was so bloody horrible! The nearest hospital was four hours away so all I could do was tape my face back together with Band-Aids and put makeup over it. This was a very rough shoot and later I almost lost my baby when I began hemorrhaging."

Celeste's most notorious role came next—that of vampire Diana Le Faux in *THE VELVET VAMPIRE* (1971) whose great tag line proclaimed: "She's willing to love you to death!" After making married couple Susan and Lee Ritter (Sherry Miles and Michael Blodgett) of an art gallery, Diana lures them into staying the weekend at her Mojave Desert home. Susan, both husband and wife find themselves sexually drawn to their mysterious host who suffers from a rare blood disease. Unlike vampires of lore, Diana was able to journey out into the sunlight as long as she is covered up. In the course of twenty-four hours, Diana feasts on a mechanic, his girlfriend, and a servant. After making love with Diana, Lee wants to depart but Susan is fascinated with the charming Diana and wants to stay. Their delay in leaving costs Lee his life while Diana meets her gruesome end

at the hands of a cull hippie gang. "I dyed my hair black for the role," Celeste says. "Though the part was a bit corny, I got into playing a vampire. The film had an interesting script by Maurice Jules and Charles J. Swartz, which explained Diana's condition very well. This was one of the last films released by Roger Corman's new production company [New World Pictures] and was more original than some of Roger's other films, which were rip-offs of other movies. I became good friends with Roger and have a lot of respect for his talent."

Celeste accepted the role of Diana despite the nude scenes after turning down previous parts that required nudity including a role in *WINNING* with Paul Newman. "I did *THE VELVET VAMPIRE* right after my daughter Tammy was born," says Celeste. "I had separated from my husband again but this time it was really over. So when the role was offered to me, I decided to take it because I needed the money. At this point in my life, my mortgage payment depended on it so I really didn't have much choice. When you have a child to support, sometimes you have to make some compromises. Though I was only semi-nude, it still bothered me. Charles Swartz also produced the film and his wife Stephanie Rothman directed it. They both were very nice and one of the ways that they persuaded me to do the nude scene with Michael Blodgett was by making it an absolutely closed set. After it was lit, everyone left except the cinematographer Stephanie, and her husband. The cinematographer's name was Daniel Lacombe and he was brilliant. He lit and shot the film beautifully."

"I worked well with Sherry Miles but this was a very dark period for Michael Blodgett," continues Celeste. "He was drinking heavily throughout the shoot. I was not at all pleased with him as my leading man. In the scene where I have to stab him and he dies, he's lying on top of me. Michael had his hand behind me and he didn't realize that as he was acting he was closing his hand around my spine. He really hurt me—my whole back was bruised, but he had no clue what he was doing. He had been drinking the night before. Consequently, it was difficult for me to work with him and retain my air of professionalism. I tried to keep my mouth shut and grin and bear it. The producers finally got his husband to come on location so he sobered up a bit when she arrived. It was murder until the got there. Michael ultimately cleaned up his act and is now a successful writer."

All in all, *THE VELVET VAMPIRE* received mixed reviews. Variety commented, "Bad acting nullifies impact of contemporary exploitation-horror programmer." *The Village Voice*, however, was impressed with the directing ability of Stephanie Rothman and called *THE VELVET VAMPIRE* "a very little horror movie." Despite the meager performances from Sherry Miles and Michael Blodgett, the film has reached cult status due to Rothman's skill in creating atmosphere and Tammi's fascinating performance as the mysterious vampire figure. In fact, Roger Corman was so impressed with Celeste that she was set to star in his next horror feature for New World Pictures when she backed out of the last minute. "I was offered a small part in Michael Winner's *THE MECHANIC*," says Celeste. "I chose this instead because Michael had promised me a bigger part in his next movie called *SCORPIO*. However that role was taken away from me and given to Gayla Hammuff. I was cast in a tiny role as Burl Lancaster's wife's friend. I never knew why I lost the larger role—Gayla didn't have a bigger name than I had—but I think studio politics were involved. Passing on Corman's film turned out to be a bad career move."

By the mid-seventies, acting roles were becoming scarcer for Celeste as well as her sister's contemporaries. To supplement her income during these lean years, Celeste entered the commercial real estate business and formed Celeste Tammi and Associates, which specialized in the leasing and selling of office space in high rise buildings. Her clientele included such en-



entertainment grants at Paramount Studios, Dino DeLaurentis, and Sylvester Stallone. Though she never needed to earn her living from acting again, Celeste wanted to return to show business in some capacity. In 1987, she started a company called Artists Management Group ("I just found out Mike Ovitz is using our name and I have just written him a letter") representing young upcoming screenwriters and directors. "We just sold one screenplay I shared credit on called CODE 99 to Overseas Film Group who own it outright," says Celeste excitedly. "We don't know if it's going to be made into a film or not. I also have begun acting again."

Some of Celeste's more recent film appearances include FUNNY ABOUT LOVE (1990), AMBITION (1991), the direct-to-video horror film MIDNIGHT KISS (1993) and Luis Mandoki's remake of BORN YESTERDAY (1993) starring Melanie Griffith, John Goodman, and Don Johnson. Celeste was cast as a senator's wife and though she received prominent billing, her role is nothing more than a glorified cameo. "I had been a fan of director Luis Mandoki since I saw his film GARY, A TRUE STORY," states Celeste. "He's a brilliant director and when he offered me this part I said yes. But I think when you're a blonde and are in some of the same scenes with Melanie Griffith you get pushed out—I'm almost conspicuous by my absence. I had an odd experience doing this film—Don Johnson and John Goodman were wonderful to work with but Melanie Griffith was only interested in Melanie Griffith."

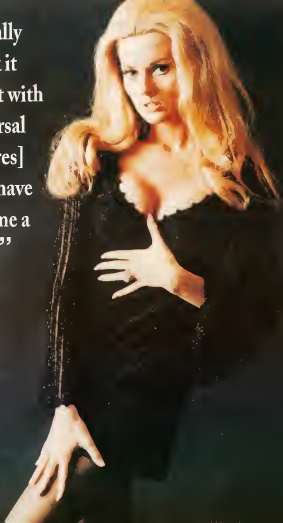
Though Celeste adores acting and the world of show business, her first love and always was animals. Juggling these businesses and an acting career became very stressful to Celeste who decided to get a kitten about ten years ago. She began buying all the cat care books she could find and became chagrined to learn that the commercial pet food she was feeding her cat was made up from slaughterhouse waste and grains unfit for human consumption. Horrified by this, she

amassed so much information on this subject that she authored her first book in 1995 called Cat Care Naturally. Celeste Yarnall's Complete Guide to Holistic Health Care for Cats combining diet and nutrition tips with a bit of pet astrology. She has since become a breeder of Tonkinese cats and has released an updated version of her book as well as a new book about dog care. Celeste also had her own call-in radio show on this subject but was surprised that the television talk shows showed no interest. "Here we are feeding our pets garbage and they're dying from cancer at a horrible rate and the Leater's, Oprah's and Rose's couldn't have cared less! And these are the people who are supposedly into animal rights. It amazed me about their and their producers' indifference. Humans have a choice of what to eat but since these animals took the enormous leap of faith to come in from the wild where they could catch their dinner to sleep on our pillows—their birthright shouldn't be cancer now should it?"

Celeste has recently left the real estate business to devote full-time to the caring of cats and dogs. Her company promotes her books and produces a line of pet supplements and instructional videos on making your own pet food. And amazingly, Celeste found time to return to school to get a Ph.D. in Nutrition from Pacific Western University. Will we ever see Celeste on the big or small screens again? "You bet," exclaims Celeste. "I started as an ingenue and progressed from the bride to leading lady to mother of the bride. Now my agents send me out on young grandmother roles. It's kind of an insult to me since I'm only fifty-four! Then again, I actually am a grandmother so I guess I shouldn't be too insulted. Work is work."



“I really
think it
[contract with
Universal
Pictures]
would have
made me a
star.”



plucked from the cast of E.R., she's no an

kristin minter

The very same Kristin Minter who plays the high-spirited receptionist Randi Roncack on the TV series ER is the co-star of a thriller called TICK TOCK, the latest effort from one of the industry's busiest writer/directors: Kevin Tenney (PINOCCIO'S REVENGE, the WITCHBOARD trilogy, THE SECOND ARRIVAL).

In Tenney's DIABOLOGUE-style mystery, Minter portrays a Texan named Carla, a professional photographer and former mistress of an oil billionaire, Holden (David Dukes). At the time TICK TOCK begins, Carla and her female lover Rachel (Megan Ward) are conspiring to murder Holden—now Rachel's husband—for his vast fortune.

TICK TOCK has a dynamite start: There is a fast, 11-kilowatt exposition involving Holden, Rachel, Carla, and a tape of Carla's quick-witted cowboy-narrated flaws (under Ashby). Tenney then inserts glaucous gimmick: Via a speeded-up reverse shot, the camera repeatedly flashes back to a first-

flower clock reading 8:00 AM—the time of day when each of the principals begins his or her involvement in the murder plan. The continuity of the story is dropped, and along with it, Tenney's tightly-laid plot. The result is a jangle of loose ends ("How did that body get in the road?") with a curiously unsatisfying ending.

The flashbacks were particularly disturbing to Minter, but not for their insinuations. "I think the clock cheapens the film," Minter said. "I just think that one aspect of the film, if more time had been taken on that, it just would have been so much better."

"Carla had to bath in Holden's suit with a poker. It was a hideously violent thing. She bludgeoned him to death while she was naked, and then she just ran, hosed off the blood, and got in her car. I didn't really want to do the nude scene, but Kevin explained that it would be a shock because it would show how absolutely unconscious [the character] is about what she's doing, because

usually when you're naked you're in your most vulnerable state... You would really have to hate someone to be able to kill him naked."

"In most people's lives they've either been wronged or some they love has been wronged so badly that they could kill someone... That would be the problem. I think that you could kill someone in your mind. My best friend died at twenty-five, and of eighteen he was raped by someone, and he thought that that person was the person who gave him AIDS. When I killed a David Duke's character, I was killing the guy who, in my head, killed my friend."

It must have been particularly difficult playing Carla, because Minter was cast as the sociopathic schemer only a day or two before shooting began.

"You can't play anything that isn't part of you... And not to say that I am a psychopathic lesbian who kills people, but I know myself pretty well, and you don't ever play the negative aspects of a character. I want

by
mitch
persons



Angel in Kevin Tenney's thriller TICK TOCK.

in and read for it. I didn't know about certain things, because I didn't have a script, but I knew that it would be a big challenge for me to be a lesbian, and it would be more of a challenge to make my character sympathetic. So I looked at the survival instincts of my character and just went from there.

"I tried to make Carla likable. She's just misunderstood. That's what makes all this stuff so interesting. It's interpretation, or whatever, but in order, in my opinion, to make this movie interesting, you have to look at Carla [as though] she's not so bad. She has a lot going on in her head the entire time, and she's on the verge of tears pretty much every moment in the film. It's not like she does these things with no re-

ason. She does it because she doesn't have a choice. She's surviving."

A survivor she may be, but Carla eventually has her rendezvous with the Big Scoop, it comes on so quickly and so unexpectedly, however, that it appears almost comic. "At first I was really upset about that death scene, because I think that I just died so overly quick... it happens, like, 'Bang,' and I'm just kind of, you know, dead. I thought it was kind of ridiculous, but my friends, who have very odd senses of humor sometimes, they were like, 'Oh no, that was the best part of your character. It was how quickly you died. You didn't milk it. We loved that!'"

"Before that death scene, my character really got ridiculous, too. Every time there was a glitch in the murder plot, I kept saying, 'This is even better than we planned.' There were so many times that line kept popping up that I couldn't say it without laugh-

ing. It got to be where I'm going, 'I can't say this again!' And then the movie got to such a point that, after I killed one of the main characters, pretty much the only thing that could happen is that I had to die."

The ending of TICK TOCK, with the petite Rachel chasing the much larger Travis through the woods with a shovel, does have a haphazard, somewhat slapstick quality to it. "That scene was supposed to be longer, more suspenseful. It was to have been shot over a period of several days, but because of the union involvement, and the tight scheduling, it was hard to pull things back together, so Kevin only had one day in which to do it."

"There were a lot of things about TICK TOCK that could have been better. I suppose, the clock, my character's death, the ending. But people I know who have seen the film kind of liked it. So I don't know. I don't know. Maybe I just need a third eye."

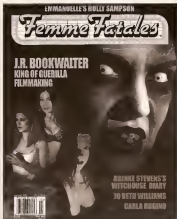
—J.P.



GUGINO VS. BOOKWALTER

Just picked up the January issue (11-1) and feel the need to write and thank you for featuring one of my favorites, the luscious Carla Gugino. She's not only beautiful, but an extremely talented character actress as well. I always like to watch her for the splash she puts on her roles. However, it's unlikely she'll ever work for your cover boy, J.R. Bookwalter, as she's not fallen for the straight-to-video drags. I understand *Femme Fatales*'s special interest in sci-fi and horror—I share it—but I'm a bit disappointed you continue to affix the bottom of the entertainment universe.

Don't the legitimate movie studios lack enough fantasy and supernatural releases in the market to keep your interest from flagging? Do you really have to make such a fetish of the bottom-feeder gorehound mentality? All of your readers don't necessarily listen to death-metal and occasionally, we might pick up something more sophisticated than Stephen King. I'm glad Bookwalter was able to make his filmmaking dream come true. I think your long article on him was more than he deserved, considering his work doesn't even play on cable. If you're dying to do career retrospectives, how about doing the giants of the Hollywood filmmaking universe, real visionaries, like Brian DePalma or Roman Polanski? Names we've all heard of! John Carpenter, Tobe Hooper and Stuart Gordon have all made irreplaceable contributions to the genres that we're all familiar



Controversial *Femme Fatales* issue 11-1 features the eluding formance of J.R. Bookwalter and his films. Doesn't every hardworking indie filmmaker deserve the right to have their art noticed? Low-budget doesn't mean worthless; just take a look at *NIGHT OF THE LIVING DEAD*, *TEXAS CHAINSAW MASSACRE*, and *THE BLAIR WITCH PROJECT*, all shot on 16mm and video, respectively, which are now considered cinema classics.

with. If you wanted to sing Bookwalter's praises because you think he's underrated, fine. I think you featured him because he's an easy sell to the "splatter" crowd out there, most of whom have never even heard of ROSEMARY'S BABY.

Today's market is notoriously unamibrious in their filmmaking aspirations, exemplified by the Full Moon crew and their lowest common denominator tendencies. Hey J.R., you're big on FRIDAY THE 13TH? IS A NIGHTMARE ON ELM STREET too brainy? Sheesh, wait until somebody shows this guy some classically influential cinema like *REPUSSÉ* or

CUL-DE-SAC. Did somebody say DIABOLIQUE or the barely okay remake?

If Bookwalter got his head out of the gutter and started noticing the stars, he might really accomplish something. The same goes for your magazine.

A Clockwork Orange fan
via email

BOOKWALTER RULES

Today I picked up a copy of the January issue of *Femme Fatales* (11-1) and I must say I absolutely love your magazine! I have always loved Trinke Stevens, and a big smile came over my face when I was reading about this superb actress! I

am really looking forward to seeing *WITCHHOUSE 3*.

The production diary was amazing; there is so much involvement in making a movie like this, it's simply amazing! Debbie Rochon's black lipstick looks great too!
Jason Randall Porter
via e-mail

EDITORS' NOTE: Photographer Fred Burkhart's name was inadvertently listed in the acknowledgments rather than photo credits in Issue 11-2. Burkhart's photos of director Daris Wishman and actress Honey Lauren should have been credited on pages 14, 22, 24, 25 and 28.

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